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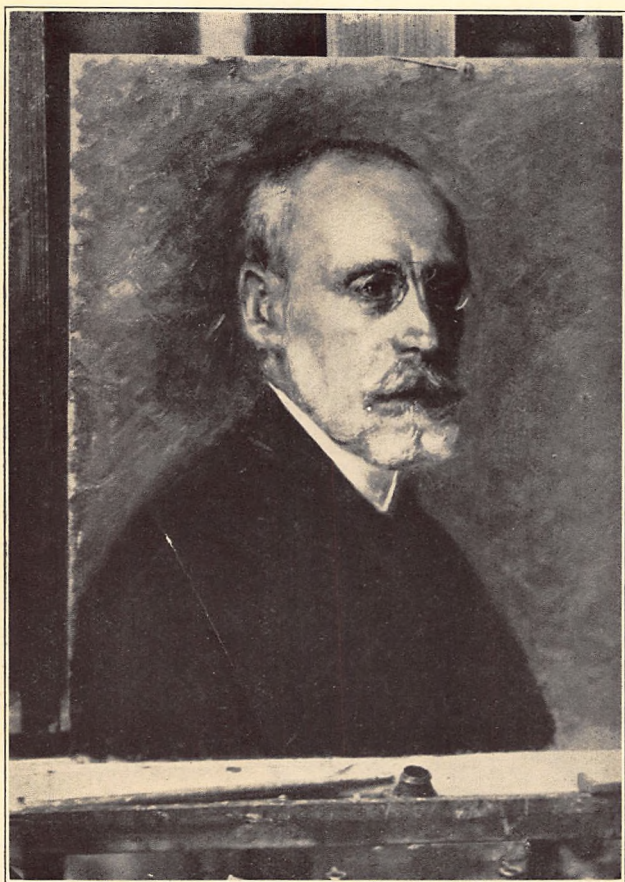
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After a portrait from life by his niece, by kind permission of Prof. Bozzano through the kindness of Miss E. Maude Bubb.)



# Quarterly Transactions

OF THE

## British College of Psychic Science,

Ltd.

Editor - - STANLEY DE BRATH, M.I.C.E.

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Vol. VII.—No. 4.

January, 1929.

### EDITORIAL NOTES.

At the very beginning of the scientific movement in the 17th century, Blaise Pascal wrote, “ L’immortalité de l’âme est une chose si importante qu’il faut avoir perdu tout sentiment pour rester dans l’indifférence de savoir ce qu’il en est.”\*

We may readily admit that a very large number of men, though fewer women, are too absorbed in the affairs of this life to care much about any other ; but the great and growing interest in Psychical Research is due to the conviction that this great question will now receive some enlightenment. It is the crucial question, and it is felt to be so.

For the ancient world, which in main outline lasted till Newton in 1686—only yesterday in the history of the planet—the earth with its attendant sun, moon, and stars, was thought to be the entire universe. According to Hebrew and Near Eastern notions, it was created out of nothing about 6,000 years ago. The annual mortality of about 30 millions on the earth gives a vast, but not quite incredible, number of survivals.

In the last 250 years all these fundamental data have been changed. The Solar System is a group of small planets surrounding a star of low magnitude. If we were to lay down a large orange to represent the sun on a flat plain, we might represent the planets, to a scale of a million miles to a foot, as under : —

Mercury, a small shot 35-ft. distant ; Venus, a swan-shot 66-ft. distant. The Earth, a slightly larger swan-shot 91-ft. away. Mars, another smaller swan-shot at 140-ft. Jupiter, a marble, 475-ft. Saturn, another marble 872-ft. Uranus a smaller marble at 1760-ft. Neptune, a small marble, 2750-ft. distant, about half a mile. To the same scale the nearest fixed star would be 120 miles from the sun. So widely apart are the suns and planets scattered through space. Some stars are so far distant that their light, travelling at the unimaginable speed of 186,000 miles per second, takes years, or even centuries to reach the Earth.

By the spectroscope we can see that some of the hottest stars (about 30,000° centigrade) contain little but free hydrogen. Descending the scale of temperature by steps of 5,000° we find all the other chemical elements appearing, till we reach our own sun (5,000°) in which all the terrestrial elements are found.

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\* The immortality of the soul is so important a matter that one must have lost all feeling to remain indifferent to what can be known upon it.



There is therefore ONE LAW which pervades the whole of this immense universe. We call it the Law of the Evolution of Matter.

Recent discoveries have shown that the atom of chemical matter is electric. It is composed of an infinitesimal proton of positive electricity with negative electrons 1,800 times lighter, in movement round the proton at planetary speeds. This has led to the statement that Matter is but a manifestation of Energy.

But this conclusion, though quite sustainable, ignores the fact that *once chemical matter has been formed it is a separate unit in Nature*. It is on this basis that all the natural sciences proceed.

But apart from its majestic orderliness, the whole of the material Evolution is non-moral. With Man comes the notion of morality. It is now agreed that the appearance of Man dates from at least 100,000 years ago. There were large and powerful cities in Egypt and Mesopotamia 10,000 years ago. On any computation the annual mortality gives us an immense number of survivals if all survive. That is the base of our enquiry, Where are the Dead? Is there any answer to this momentous question?

Sir Oliver Lodge thinks there is. The dead are here round about us, some of them at any rate. They can, if a suitable incarnate intermediary can be found, answer our questions. The answers are very imperfect as a rule, but still they are answers. They can under the same conditions, present their photographs. They can use languages which are unknown to all present. They can give many proofs of identity. Among these proofs supernormal photography is one of the chiefest. But they mostly are of quite modern date.

If we are to have any definite means of computation which will reduce the mass of deceased humanity within reasonable bounds, we must have some principle of judgment.

That principle is Morality, the quite elementary morality which is common to all races on the face of the earth whatever may be the form under which it is presented. Where this is present and admitted as the rule of conduct, evolution progresses; where it is not present the structure of society collapses—safety, quiet, fraternity and happiness disappear, and are succeeded by cheating, violence, theft, assassination, and evil of every kind. Laws, science, and wealth do but supply new weapons to the more cunning and worthless of mankind.

The very earliest known revelation to the Hebrew race was that of Monotheism and Rectitude: "I am the Lord thy God, walk thou before Me and be perfect." Confucius and Hillel alike have said "Do not to others what thou wouldest not were done to thee." This was specified in the Ten Commandments. It was spiritualised by Jesus Christ—"Thou shalt love thy neighbour as thyself."

What have these utterances to do with survival? This, that they reveal the purpose of Evolution as the development of a spiritual being fit to survive the death of the body. It is the path of life contrasted with the broad way that leads to destruction. Destruction of what? Of the personality.



If, as A. R. Wallace discerned, the consistent purpose of Evolution is the production of a spiritual being fit to survive death, it should be obvious that those who of their own free will set themselves against that evolution must fall under the law of degradation which sweeps out of existence all living things which depart from their evolutionary line.

I hesitate to profess full authority to personal communications, yet I must say that in the course of twelve years' weekly intercourse with a friend in the Unseen, I have been told again and again that very elementary souls on being freed from the body are mere monads, so solitary and unfit for immortality that they cling to one another and form a new personality. By such means a new soul is built up of such group-souls, and this process continues till that soul is sufficiently developed and individualised to persist. If this is so, it is a complete answer to the incredibility that every soul is personally immortal. I am also assured that many who will not tread the upward path, die out, as it seems perfectly natural that they should. Similar assurances were given to the authors of *The Result of an Experiment*, a married pair who persevered for years in automatic writing, and developed, first messages from friends, then messages from angels, and finally undeveloped souls were brought to them to testify to their own condition. Without wishing to force others from a contrary position, I myself think that the opportunity of progress is given to all, but that only those who fulfil the conditions can logically expect immortality.

In July last, I had from Calcutta, a letter from a Mr. T. P. R. Ayer, whom I do not know. He says :—

I had a very strange dream some months back and during the last few days it has been repeated twice.

I found myself placed in the midst of active human life surrounded by all imaginable objects of earthly existence. I seemed to sit in deep meditation. After a few moments, a celestial light—I call it so because it was unnatural—suddenly burst forth and devoured one by one everything around me and filled the whole infinite space with its glorious effulgence. I seemed to regard the phenomenon with wonder, till at last, I myself was swallowed up by it. Thus far I experienced on the two first occasions.

But a few days back I had this dream for the third time. That all-pervading light continued, and in its centre appeared a small speck which gradually developed, and in a few moments a solitary human figure appeared to my bewildered gaze. I recognised that figure to be myself. The look of wonder and awe was not there but a serene calmness and a light of understanding. Slowly from the mass of light, began to materialise one by one, all that had formerly been devoured. Again I found myself in the same position as when the dream began.

The writer asked me for the interpretation. I told him :—

You were gazing at the Creative Light which is the Love of God. To your lower consciousness it seemed to swallow up everything



including yourself, meaning, not your real essence but your ordinary consciousness. The central speck which grew to your own representation, was your higher Self, your own spirit, which grew out of that Love. From that Love proceeds the world and all that therein is. This is the interpretation, and personally I have no doubt that it is true. You are very highly favoured. You have had a vision of the evolution of a soul.

In the present issue much space has been given to the Italian experiments. I have found that many persons who are well acquainted with the English phenomena, as well as those who seem to think that Spiritualism is the invention of Sir Arthur Conan Doyle and Sir Oliver Lodge, are in all but absolute ignorance of the work done on the Continent of Europe. Professor Richet's and Dr. Geley's work, which contain such exact and scrupulous detail as amounts to proof, supported by photography, is but little known. The Italian work is passed by. For Professor Bozzano's work, of high excellence as it is, I cannot find a publisher. One of the most powerful arguments for Spiritualism is the consistency of the phenomena in all countries of the world—European, American, and Asiatic. Yet English people are content with trivial manifestations which throw scarcely any light on the great philosophic truths—that the Spirit of God is the one universal Source of Life in the entire universe; that the whole history of Religion in all countries is but part of a vast evolutionary scheme; that the purpose of this Evolution is the development of a spiritual being *fit* to survive death of the body; that in the next phase of being we reap what we have sown in this life; and that no prayers nor contrition can alter the inevitable consequences of our own acts, though such prayers and contrition are the first and necessary steps on the upward way.

It is quite true that the mere change of death does not alter the soul immediately, but as the new powers, supernormal here, come into normal use, the changes are great and manifest. Such prolonged experiments as these show these powers in action.

These physical and semi-physical phenomena are the foundation of Spiritualism to average minds, but this must not blind us to the fact that they are but the lowest and least spiritual of all phenomena. They are those which appeal to our physical senses, and they show powers which outrange these senses.

Ruskin states that :

“ In a community regulated only by the laws of demand and supply, but protected from open violence, the persons who become rich are, generally speaking, industrious, resolute, proud, covetous, prompt, methodical, sensible, unimaginative, insensitive and ignorant.

“ The persons who remain poor are the entirely foolish, the entirely wise, the idle, the reckless, the humble, the thoughtful, the dull, the imaginative, the sensitive, the well-informed, the improvident, the irregularly and impulsively wicked, the clumsy knave, the open thief, and the entirely merciful, just, and godly person.” (Unto This Last, p. 128.)



Such are the populations of the world to-day. We may, each of us, calculate the proportion of the entirely wise, just, merciful, and godly to those who are none of these things, or are each by fits and starts as occasion prompts. For these latter, physical phenomena are the starting-point; they take no heed of such books as Mr. J. C. Leonard's *Higher Spiritualism* and Mr. F. H. Haines' *Book of Spiritual Wisdom* the automatic writings of a high spirit, recently published, which I hope to review in the April issue. Till, however, the survival of the individual soul is generally recognised, these "trivial" phenomena are the very basis of the higher knowledge. I have therefore given them a leading place in this issue.

\* \* \* \* \*

Many will mourn the sudden death of Lady Grey of Fallodon at the age of 57, which took place from cerebral hæmorrhage on the night of Sunday, November 18th.

I personally, feel that the Spiritualist movement has lost a valued friend. She herself wrote that she had been instructed by her father in the teaching of the Mystics, and looked on Spiritualism, not as a religion—for she remained to her death in the Church to which she was born—but "in the light of knowledge in which to view the teachings of Christianity, and by it better to understand the amazing New Testament story."

But Spiritualism was a real factor in her life. Only a few days before her passing, she gave me the photographs of her son who was killed in action in 1916, taken at her own house by Mr. Hope under the supervision of Mr. Colledge, a professional and sceptical photographer, with his own camera, under the strictest conditions he could devise.

Death will doubtless be to her not wholly parting. She was always Pamela Wyndham to the old friends whom she cherished. In life she was the incarnation of faith, hope, and charity; she could never despair of anybody. Her feet were set on the Mystic Way. She saw Nature *sub specie æternitatis*, and found other-worldly messages in birds and flowers, and in the sayings and doings of poor folk.

"No more rare and beautiful spirit has lived in this age of ebbing faith, and even those who knew her ever so little were the happier for the knowledge." R.I.P.

\* \* \* \* \*

Continuing the interesting discussion on the Chinese Script obtained through the mediumship of "Margery" (Mrs. and Dr. Crandon), reported in our July and October, 1928, issues, we have received a long letter from Mr. R. F. Johnston of Weihaiwei, China. Mr. Johnston is an accomplished Chinese scholar, and deals with the script in a critical and scholarly manner and at great length. Prof. Neville Whyment the orientalist, and Dr. Crandon, Mr. Richardson and Mr. Dudley, the joint authors of the "Margery" July article, have dealt with Mr. Johnston's points, the latter writers elucidating many new points regarding the scripts and the conditions under which they were received—impossible to deal with in the space previously at their disposal. We hope to give a summary of this discussion in our April issue.



## THE DIRECT VOICE IN ITALY.

(Edited by GWENDOLYN KELLEY HACK)

*Levitation, Apports, and other Phenomena with the MARQUIS CENTURIONE Scotto and Group in London, Genoa and Millesimo Castle (Italy), in 1927 to 1928.*

Recorded by PROFESSOR ERNESTO BOZZANO (in "*Luce e Ombra*"),  
SR. ROSSI, MRS. G. K. HACK AND OTHERS.

### AN INTRODUCTORY WORD TO "THE DIRECT VOICE IN ITALY."

By GWENDOLYN KELLEY HACK.

The work of grouping these records has given me the greatest pleasure in view of the delightful opportunity accorded me by the Marquis and Marchesa Centurione during my visit to Italy in 1928, which allowed me to share in some of the remarkable happenings now related. These have seemed to me so truly unique, that it seemed essential to present a related and continuous record to the world, and the pages of *PSYCHIC SCIENCE* and its readers seemed likely to offer that sympathetic appreciation which I earnestly desire the relation should have. I hope it may also be published in my own country (U.S.A.), and in France, and meanwhile the fame of the sittings has gone out through all the earth, wherever records of psychic experimentation are published.

It has seemed appropriate that Signor Rossi who has been associated with the investigation from the beginning should first describe the astonishing manner in which these phenomena had their origin in London in the Spring of 1927. We see here the value of "group association" so often noted in psychic activity. Signor Rossi too, had the advantage of a slight knowledge of the subject when as a much younger man he was for a good time resident in Wales. But years had passed, and a chance meeting with the Marquis Centurione—after the latter's interest had been already aroused revived his own interest and he found himself and his wife associated as principals in the mediumship. To have such a careful record as Signor Rossi gives to the beginnings of a series of great psychic events is of the utmost value to the reader, and almost unique in psychic records.

Following the first activities, Prof. Ernest Bozzano came on the scene, and surely nothing more fortunate could have occurred than that the mediumship should have come under the observation of one who has had long experience in physical phenomena with famous mediums, and that readers should have the benefit of his scholarship in the fine series of articles in *Luce e Ombra*, to whose Editor, Signor Marzorati, I am indebted.

As the Rev. John Lamond, D.D., has said of physical phenomena in "*Miracles in Modern Life*": "The facts are startling enough and





THE MARQUIS CARLO CENTURIONE SCOTTO.



sufficient to constrain any thinking man to exclaim : ' Where are we to draw the line between the Possible and the Impossible ? ' What is clearly apparent if these facts be accepted is that our modes of thinking, alike on scientific and religious subjects will have to be readjusted. The world is really a much bigger world, a much wider universe than our conceptions have allowed us to believe."

To quote a writing I myself had in 1915 from what I believe to be the " Emperor group." " There are *two* ends of the line to be arranged for, and currents innumerable interfere."

The truth of this remark is admirably illustrated in the recorded incidents. As part Editor and as one of the witnesses, I can testify to the accuracy of the accounts which were carefully written down at the time, sometimes by several of those present, and transcribed and compiled, with no motive other than to record what transpired. It is with the cordial permission of the whole of the workers in the group that I have been able to put the records in shape for English readers, and those who read the present issue of PSYCHIC SCIENCE with the account of the happenings of 1927 will find that in the 1928 séances which will be published in the April issue, even more startling occurrences will be related.

### THE GROUP.

#### *Contributed Notes regarding the Personalities.*

Before any psychic manifestations are possible in groups it is obvious that there must be a particular medium who contributes a certain force, which, added to by others in the circle, makes phenomena possible.

But the phenomena result from the use of the individual organism of the medium. Those present may be used for specific aspects by the Guides ; one for " the voices," another for " apports," another as a reservoir of force, etc., and if one or other in a regular group happens to fall out—the intelligences may be seriously hampered in their work. The happenings in the following séances illustrate this.

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One of the happy features during 1928 of the GROUP at Genoa and at Millesimo Castle, was the cordial *co-operation*, not only of the " guides " but also of those persons contributing to the several sorts of mediumship and the necessary elements, above referred to, as for instance :

*The Marchesa Luisa Centurione Scotto*, daughter of Marchesi Lattane di Belforte, with her warm intuitive sensitivity and frequent foreshadowing of some coming phenomena. Of her abilities in other directions we will speak again as well as of those of her husband.

*The Marquis Carlo Centurione Scotto*, belongs to one of the oldest noble families in Italy and has many other titles. He is " gifted " as the Guide " Rabelais " said of him with exceptional " VITAL FORCE," enabling the production of phenomena of " DIRECT VOICES " (independent as well as *via trumpet*), Levitations, and other rare phases.



In ordinary life he is a man of affairs, a lover of out-door sports, and one also who has served his country in political relations and in other active ways. He has been a member of Parliament for eleven years : 1909-20 ; and has obtained his degree in Law.

*Madame Fabienne Rossi*, with her power for variety of " APPORTS,"—a Parisienne by birth, (née Fabrége), a fine French family of Fontainebleau, herself a dainty lady of unusual literary and domestic tastes, and, by the way, Jeanne d'Arc is in her family tree.

*Professor Ernesto Bozzano*, beloved of all the circle, and of world-wide repute not only for his literary output, but for his long years of keen research along many scientific lines. It is superfluous to enumerate the many offices of responsibility he has filled and the organizations of which he has been the Founder or the President.

*Signor Paolo E. Rossi*, in the coal and shipping business between England and Italy, of psychic sensitivity, turned to by the Guides apparently as the main director and careful watcher of these séances, and never lacking in poise and sincerity. He makes an excellent recorder of events, and in his youth had certain experience with unusual phenomena in Great Britain, where he has spent a score of years or more.

*Professor Tullio Castellani*, often also a valuable aid along the same lines, and turned to for the elucidation of occult matters which arose occasionally, trance conditions, etc. He is known not only as a Professor of Political Economy, and a Doctor of Commercial Science, but also as a lawyer. Not only he, but his lovely and intellectual wife, at times present (née Elena Countess di Colbertaldo of Venice), are most sincere in their influence for uplift, reaching out in this widely to others.

*Professor Gildo Passini and his brother, Arrigo*, have often kept notes at the sittings. The former is a man of deep erudition along literary lines, and the translator into Italian not only of the French works of Rabelais, but of sundry classics from Greek and Latin, and is a connoisseur also of the Drama and of Music.

"Mino" *Centurione (the young Marquis Giacome)*, often mentioned but only occasionally present at his father's séances, is the heir of the house ; a young man of strong physique, attractive personality, and happy nature. He is pursuing some special engineering course at Milan University, concerning which his Guides and relatives yonder, evidence much interest, as would appear from the records.

*Mrs. Gwendolyn Kelley Hack (from U.S.A.)*, whose mediumship is of the mental type, giving her automatic and dictated writing combined with or supplemented by clair-audience at times. She is of an early American family of English descent, a member of "the New York Society of Colonial Dames," etc. She was presented, before her marriage, at the Italian Court and received in private audience by Queen Margherita and decorated by her. The paintings and sculpture of Mrs. Hack were exhibited at Rome, Paris Salon, New York Academy, and various Institutes and Expositions.\* She is the widow of a New York

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\* She is also the author of several books, historical and musical.





Portrait of MADAME FABIENNE ROSSI (Mme. Paolo E. Rossi) of Paris and  
Genoa.  
(Through whose Mediumship the *Apport*-Phenomena have occurred.)



physician, Dr. Charles W. Hack, who shared for many years in her interest in psychic facts and philosophy, and was also a friend of the late Prof. James H. Hyslop and others. He himself had been a Captain in the United States Army, with Gen. Pershing in Philippine campaigns, and had served on the Manila Board of Health under Gov. (President) Taft, besides having held two chairs in the faculty of the University of Minnesota, U.S.A. Hence his broad interest in many lines may readily be understood.

Mrs. Hack, who has been for many years an investigator, had at the time of the Paris Metapsychique Congress at the Sorbonne (1927) the privilege of the friendship of Prof. Dr. Rocco Santoliquido, one of the leaders in the International Red Cross, former Counsellor of State of Italy, and founder—with M. Jean Meyer and Dr. Eugène Osty—of the Paris and Geneva Institutes, etc. It was he who introduced her to his friend, Marquis Centurione-Scotto—resulting in the special observations on this case.

Others, contributing each his or her quota, were also at times observers and earnest seekers, and the sincere co-operation, not only of the "GUIDES" but of the GROUP has been, let us emphasize again, a potent factor in the obtaining and the growth of the manifestations and their diversity, the atmosphere being unmarred by the unwholesome differences, hidden criticisms and petty jealousies, and lack of loyalty which has brought so many promising groups to an untimely end and the phenomena to a cessation.

We are reminded in this of a remark made many years ago (through Mrs. Hack) by "Imperator," when he stated: in speaking of such diversity of form or gifts: "EACH IN TURN WILL BE GIVEN HIS OWN FORM OF DEVELOPMENT. IT IS NOT AN ORCHESTRA IF ALL ARE THE SAME INSTRUMENT; NEITHER ARE THEY PLAYED UPON IN THE SAME FASHION OR BY ONE PERFORMER."

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*(Editorial Note.)*

It certainly seems a remarkable fortuitous occurrence that in such a small group a fine "voice" medium, the Marquis Centurione, and a fine "apport" medium, Mme Rossi, should be found. Without the former, the voices are not obtained—without the latter the "apports" do not arrive. "Cristo D'Angelo," the excellent guide, at the other end of the line, had been associated with the Valiantine group of "controls" for some years—and almost at every séance his greetings in the Sicilian dialect were offered and rarely understood, but with the arrival of the Centurione group he found his own work and became the remarkable chief control.

It will be remembered that when Prof. Neville Whymant the Oriental scholar was asked by Mrs. Judge Cannon of New York, to be present at a sitting with Valiantine in her home in order to assist in translating some unknown language, he heard D'Angelo speak and conversed with him in Italian to the pleasure of the latter. On that occasion, Prof. Whymant asked D'Angelo to sing a Sicilian chant, which request



was at once acceded to, and recognised by the Professor as such. So impressed was he with this, that he thought surely this must be what Mrs. Cannon had invited him to witness, and it was only when later in the séance the "Confucius" communication began that he realised that even a greater marvel confronted him.

It is useful to note here how one mediumship stimulates another, and that of George Valiantine and his group of controls, who were instrumental in furthering the mediumship of the Bradley group, have now to their credit this Italian development. We remember too, that later still out of the same mediumship came the stimulation of a recent phase of the "Margery" mediumship, resulting in the valuable cross-correspondence and the Chinese script reported in our issue of July, 1927.

It is necessary to remind readers of these facts in order that the events recorded may have their appropriate mental background.

Note also the Spiritistic character of the group. The Marquis himself remains the only questioner of the reality of the controls and communicators as individual entities.

#### PRELIMINARY NOTE TO M. ROSSI'S RECORDS.\*

By H. DENNIS BRADLEY.

In the Spring of last year, 1927, the Marquis Centurione Scotto, knowing that Mr. George Valiantine was in the country, wrote to me, asking me to visit him as his guest in his castle in Genoa, as he wished to study psychics. He told me that he had been advised to write to me by Professor Ernest Bozanno. I was unable to accept as I was working at high pressure to complete a book. I wired him that I could not spare the time to go to Italy, but that if he could come over to this country I should be very pleased to see him. He came to England in April, 1927, and I was able to give him three séances at my house.

The Marquis Centurione Scotto does not speak English, and I, unfortunately, do not speak Italian. Neither does Mr. Valiantine or my wife. The Marquis, therefore, brought with him Mr. P. E. Rossi and his wife, who were able to interpret. I might mention that I had never previously met either Mr. or Mrs. Rossi or the Marquis.

These three séances were, I was told, exceptionally successful, but since practically the whole of the communicating voices which came through spoke in Italian they could not be understood by Mr. Valiantine, myself, or my wife, and I could not myself record results beyond observing that both the Marquis Centurione Scotto and Mr. Rossi were enormously impressed. I learnt afterwards that the Marquis' eldest son had been drowned in an Italian lake, as a result of an accident whilst flying in his aeroplane.

I have not the time to elaborate the incidents which occurred; I will merely quote one brief paragraph from Professor Bozzano's lengthy report, which was published in Italy.

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\* I am indebted to Mr. Bradley for these notes which supply a necessary link in the record of events.—(Ed.)



In the year 1926 the Genoese Nobleman, Marquis Carlo dei Centurione Scotto, having suffered the tragic loss of his eldest son, and being naturally in a very sad and depressed state of mind, was advised by a friend to seek comfort by reading Dennis Bradley's "Verso le Stelle" (the Italian translation of "Towards the Stars").

The Marquis Centurione procured the book which he read with immense interest. Hope sprang up in his breast that some day he might be able to communicate with his dead son by means of the "direct voice." He therefore visited me (Prof. Bozzano) told me of his desire, and begged me to approach Bradley in the hope that Bradley could arrange for him to have sittings with the medium Vallatine. After about a month had elapsed, the Marquis went to London, where he was received as Bradley's guest, and was enabled to take part in three sittings, *at which his dead son manifested repeatedly, speaking to him in Italian.*

In addition to the Marquis Centurione's son speaking to him in his own voice, other evidential information was given to the sitters in Italian, including one point of an unknown name given to a sitter, which was confirmed on the following day by wiring to Italy, when the name was found to be correct.

The most remarkable result of the three evenings at which for a period of five or six hours Italian spirits were speaking the majority of the time, is not what occurred in my house, but the subsequent development. (*See Rossi records which follow.—ED.*) The Marquis Centurione returned to Italy, amazed at what had taken place, and commenced to experiment in just the same way as I had done. In the shortest time in the records of psychic science he obtained the "direct voice," and established communication for himself. The records of his mediumship have been published in detail in Italy.

Because of the limitation of my time I cannot enter into details; I will only refer to one at which were present, in addition to the other sitters, Professor Gildo Passini and Professor Ernesto Bozzano. At this sitting several spirits spoke in Italian, French and Latin. Quoting from Prof. Bozzano's voluminous notes, in reference to a spirit voice of a woman speaking to him. Prof. Bozzano says:—

"When she communicated with me she began the sentence with the vocative 'O Ernesto Bozzano,' just as she did in life, and also she pronounces the two 'z's' of my surname in identically the same way. These small but most important idiosyncrasies of language are really what constitute the best demonstration of the real presence of the agency which affirms that it is actually present. I must add that she spoke with the identical tone of voice which she had in life, and with the very marked accent of her Italianised Neapolitan dialect. Those who have not had the experience cannot form a clear conception of the effect produced on the mind of the sitter, when he unexpectedly hears the well remembered voice of one who has passed away. The living voice of one of the dead is the best proof of the actual presence."

I quote this because Prof. Bozzano is a scientist who is recognised in Italy, and throughout the whole of the world, as one of the most discriminating men of research. He had never before this heard the direct voice of a spirit, and if I may say so, merely as an argument for the progress that has been made—he might never had heard it but for the Marquis Centurione coming to England and but for the fact of my visiting America in 1925, and making my first experiment as an amateur to obtain the phenomena.



## THE COMING OF "THE VOICES" AND THE COMMENCEMENT OF THE GROUP OF 1927.

By Signor PAOLO E. ROSSI.

*First Sitting at Mr. Rossi's flat, Lexham Gardens, London, W.8.,  
10th April, 1927.**Present :* Mr. and Mrs. Rossi, Marquis Centurione.

It was decided to hold a sitting between ourselves. This took place on the 10th April, 1927, between the second and third séance at Mr. Bradley's residence.

As we had no regular trumpet I manipulated a large sheet of rather thick drawing paper into a cone of the size of a regular trumpet, and this we placed in the middle of our circle. I was sitting on an easy chair, Marquis Centurione in one corner of a low couch and Mrs. Rossi on an ordinary arm chair.

I knew that we could not perceive the trumpet in the dark as it had no luminous paint, but I thought that perhaps we would be able to notice its movements in the air, if any, either through its noise or through touches. So we switched the light off and I started the gramophone.

Nothing happened for about ten minutes, when my wife felt the trumpet against her chest, then we heard it falling upon the floor. I replaced the trumpet in position, but I did not start the gramophone. We waited for about five minutes. As nothing was happening I said : " I THINK WE HAD BETTER GIVE THEM SOME MUSIC," and whilst I was placing my hands on the gramophone, we heard three gentle taps on the wooden top.

I interpreted these taps as an assent to go on with the music, and I did so. Soon my wife and I noticed the peculiar noise of the paper trumpet and Marquis Centurione declared he had received a hard knock on his head. A few minutes later, whilst I was busy removing a record from the gramophone, the trumpet passed quite gently over my hands.

We thanked the operator and asked him to continue to give us evidences such as could be noticed, as we could not see. Perhaps one minute elapsed after my request (the gramophone was silent at this moment), when we heard something of metallic nature hit the ceiling and fall on the floor. We switched on the light and found, in the middle of the circle on the floor, an oval silver box, which usually stands on a table in another part of the room in which we were sitting.

We re-started our sitting, playing the gramophone. Soon after my wife noticed another touch, and subsequently we heard the noise of the trumpet rubbing on the carpet. I stopped the gramophone, and the three of us heard quite distinctly a very faint noise coming out of the trumpet in the direction and at the height of Marquis Centurione's head. This noise sounded like the movement of lips trying to utter some words or kisses. I encouraged what I took to be an effort to speak. " KEEP ON TRYING . . . DO YOUR BEST TO MAKE US HEAR YOUR VOICE LOUDER . . . " and the noise through the trumpet became more and more distinct, sounding mostly like kisses. I kept on encouraging



the voice for a while and all of us heard quite distinctly at a certain moment, the utterance of a few words, though too faint to be understood, and then the trumpet fell to the floor.

We were all very anxious to know who the communicator was, therefore I said : "IF YOU ARE 'CRISTO D'ANGELO' give us a sign." At this very moment we heard a very loud startling noise on the desk situated in a corner of the sitting room, as if something very heavy had fallen down upon it. I thought at first a mirror or a picture hanging above the desk had fallen. We switched on the light and found on the floor a heavy brass paper-knife which we keep on the desk as an ornament.

At this point we ended the sitting.

At the subsequent sitting at Mr. Bradley's on Monday, 11th April, 1927, I asked D'Angelo where he had been the previous night. He answered he had been in my house. I further questioned him as to what he had dropped, and he replied : "A KNIFE" (in fact this paper-knife is shaped as a stiletto). I told him he made a tremendous noise, and he replied : "YES, I DID," and then went away with a joking laugh.

(Further sittings were not possible until May in Genoa, and these Mr. Rossi describes in his series of letters to Mr. H. Dennis Bradley, who very kindly at Mr. Rossi's request allows their use. Mr. Rossi's letters are important in that they were written immediately following each sitting, and supply records of the first attempts of what subsequently became a great mediumship. These have not been published before and we are obliged to Mr. Rossi for the privilege of using them. These sittings were held in the residence of the Marquis Centurione in the city of Genoa.

During these early attempts Mr. Bradley very wisely urged upon Mr. Rossi and the group the importance of not sitting too often, and of the harm likely to result from the introduction of inexperienced sitters.

Later in 1927 the Marquis again visited London, and at a sitting at which Mr. Bradley was present, D'Angelo and 'Rabelais' advised a complete cessation of some months. This counsel was obeyed with the best results, making it possible to take up the mediumship with renewed strength in 1928.—(ED.)

*Third Sitting, 22nd May, 1927. Genoa.*

Dear Mr. Bradley,

I think it is worth reporting to you a rather interesting item of our third sitting, which took place last evening. Same sitters as in the previous séances with the addition of a friend of mine, a lady.

Several communicators came through, but we were unable to identify them owing to the indistinct movements of the table, or to the inaccurate spelling through the alphabet. The trumpet was lifted very often in the air, but we could not hear any voice. After some time Marina came through sending kisses to the young lady.

Then Cristo D'Angelo (very powerful judging from the jerks of the table) gave his full name in a very loud voice through the trumpet in the air. He greeted us "*Buona sera*" (Good evening). The voice was much clearer than in the previous séances. At intervals the trumpet was lifted about the room, returning to the middle of the table.

At a certain moment the trumpet was lifted quite high toward the ceiling, and then the voice of Cristo D'Angelo, with his peculiar Sicilian accent, said :



"*De Pinedo* (the Italian aviator who was due to leave the U.S.A. for Lisbon yesterday) *will not arrive.*"

Of course the message was in Italian: "*De Pinedo non arriva.*"

This message was volunteered. We asked for some further information, and we heard, "*Non posso rispondere*" (I cannot answer). The trumpet then returned to the table.

We then asked whether he could tell us something about the aviator Lindbergh, who had left New York for Paris the evening before. The voice replied: "*He has arrived.*" This fact was not in our knowledge for the reason that we had started our sitting at 10 p.m. and the news of the arrival in Paris, which took place at 10.22 p.m., only circulated in Genoa about midnight, when we were still sitting. As soon as the séance was over, we telephoned to a local newspaper for the confirmation of the message we had received, which we found correct.

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*Fourth Sitting, 26th May, 1928. Genoa.*

Dear Mr. Bradley,

In my last report, dated 23rd inst., I quoted the prophecy given by Cristo D'Angelo as to the failure of the Italian aviator De Pinedo to accomplish his flight. In fact De Pinedo had been found afloat on the 24th inst. about 120 miles south of the Azores. For some (so far unknown) reasons, he had been compelled to land on the Ocean.

So Cristo D'Angelo was quite correct in giving us the news of the arrival in Paris of Lindbergh, and in foretelling the failure of De Pinedo.

We consider the results we have obtained in such a short time very good. I may say that such results have been obtained under very unfavourable conditions, owing to some extra sitters during our séance of the 22nd.

I am now giving you some account of the séance which took place on 26th May.

I considered the conditions of this sitting very bad, for the reason that Marquis Centurione asked two new sitters into our circle. I was rather upset when he told me about these newcomers, because I know their presence would be detrimental to our development. Further, I thought we were too many in the circle (myself, my wife, Marquis Centurione, the young lady and her brother, as in the previous séances, and in addition the two new sitters mentioned above, both ladies.) This was their first sitting and their talking and exclamations disturbed the séance greatly.

I must add that at a certain moment the Marchioness Centurione and her son, entered the room without giving any warning, and sat apart outside the circle. This also I considered a very bad point. However, notwithstanding what I judged a drawback, the sitting proved rather interesting.

As in the previous séances we used the table and the trumpet with a rather wide band of luminous paint. Marina came, giving his name through the table. He only greeted "good evening," and after a



while, sent kisses through the trumpet to the young lady. I think Marina has not yet power enough to speak.

Then Cristo D'Angelo came through, lifting the trumpet from the table and from very high in the air, gave his full name and the greeting "*Buona sera.*" I suggested that we put aside the table, which we did, and the trumpet was placed in the middle of the circle. Shortly after the trumpet was lifted, and again we had the same message as on the previous séance, "*De Pinedo non arriva,*" meaning by this that the aviator had not accomplished, or that he will not accomplish his flight to Rome, for which he was bound, when he left the U.S.A.

One of the sitters asked Cristo D'Angelo about the fate of the two French aviators Coli and Nungesser. "*Sono morti*" ("They are dead"), he replied.

Presently we started singing. When the song was over Cristo D'Angelo advised us through the trumpet: "*Continue a cantare*" (Go on singing). We sang some Neapolitan songs. Evidently he was much amused, for we heard quite a merry and deep laugh!

At this point, Marchioness Centurione from outside the circle, asked me to ask D'Angelo whether he could bring her mother. I put the question to the guide, and after a while the trumpet took the direction of the lady who was sitting in a corner of the room and all of us heard quite distinctly a sweet womanly voice saying: "*Dio ti benedica. Cara*" (God bless you, my dear). After a while the same voice again spoke to the Marchioness: "*Un bacio a te e a Mino*" (this is the name of the living son of Marquis Centurione.) Then the Marchioness wished me to ask D'Angelo to bring her dead son.

To this D'Angelo answered "*E' necessaria la forza di Valiantine*" (It is necessary to have the power of Valiantine.)

Some of the sitters asked several questions and D'Angelo without lifting the trumpet replied: "*Voi mi domandate troppo*" (You are asking me too much).

After a while I asked if he (D'Angelo) could send us some of the guides of Mr. Valiantine, Dr. Barnett or Everett or the little girl (a little girl familiar in the séances of Mr. Valiantine, who came through at the sittings at Mr. Bradley's).

D'Angelo replied: "*Sono impregnati con Valiantine*" (They are engaged with Valiantine). Then I asked "Try the little girl," and then after a while we heard the peculiar voice of the little girl, the same as I have heard in London sittings, greeting us "*Good Evening,*" sending us kisses and laughing in her childish way.

As we were all very pleased with the result of the sitting, we were discussing the various answers and messages received from D'Angelo, and at that moment the trumpet was lifted high in the air and in a very loud voice he said: "*Siete contenti stasera?*" (Are you satisfied to-night?)

Then the Marquis made some remarks as to the manner in which the phenomena were produced, and whether it was a question of subconscious mind or otherwise? At this point we heard D'Angelo



without lifting the trumpet, saying : “ *Chi non crede vada via !* ” (Who does not believe can go away !).

After about ten minutes, during which nothing happened, D. Angelo greeted us “ *Buona sera a tutti, Valiantine my chiami* ” (Good night to all, Valiantine is calling me”).

*Fifth Sitting, 31st May, 1927. Genoa.*

Dear Mr. Bradley,

I am giving you to-day the report of our fifth sitting which took place on the 31st May.

*Present* : Marquis Centurione and his wife, my wife, and my brother and myself.

As usual we started with the table and one trumpet.

I placed a second trumpet in one corner of the room, for now we have two trumpets, as Marquis Centurione has received one from Mr. Valiantine. Both trumpets had bands of luminous paint.

After a few minutes the table jumped high from the floor, then a trumpet was lifted close to the ceiling, floated around the room and rested in the middle of the table again.

After a while Cristo D'Angelo gave his name through the trumpet in the air in a very loud voice. At this very moment the trumpet, which I had placed in a corner of the room, came quite gently on to the table close to the other one.

I asked D'Angelo whether he could do without the table, and the reply was : “ *Mettete in disparte il tavolo* ” (Put aside the table). We therefore placed the two trumpets upon the floor in the middle of the circle. We sang several songs, and D'Angelo used the trumpet to say : “ *Adesso va meglio !* ” (Now it is better !) In order to obtain still better singing, I suggested the Fascisti's song known by everybody. This song is called “ *Giovinezza* ” (Youth), and we all sang it loudly. We had hardly finished the song when we heard something very heavy fall in the middle of the circle, and recognised that it was a luminous picture, under glass, of Mussolini, in fact all of us, the picture being luminous, could see the features of Mussolini. Marquis Centurione then explained that this picture came from the adjoining room where it had hung on the wall for years. (We ascertained after the sitting that the picture was missing from its place. The two doors leading to the room where we were sitting, were closed.)

The glass of the picture, we could see, was intact. The trumpet was lifted again in the air and fell right on top of the picture breaking the glass.

Then the Marchioness Centurione spoke with her mother, who inquired : “ *Perche Mino (her son) non e' Qui ?* ” (Why is Mino not here ?) She went on to say that she had some advice to give him. The Marchioness asked if she might have the advice, if at all possible. To this question D'Angelo, without lifting the trumpet, answered : “ *Non e' urgente* ” (It is not urgent).



In this séance again, as happened at one of the séances at Dorincourt (Mr. Bradley's residence in London), D'Angelo announced that "*Il padre di Mussolini vuol parlare con suo figlio*" (Mussolini's father wants to speak with his son). I asked D'Angelo whether Mussolini's father could speak with us? "*No, deve parlare con lui solo*" (No, he must speak with him alone).

Another interesting incident followed :—

The trumpet was lifted in the direction of my brother, and I heard the same voice as at Dorincourt announcing himself as grandfather Emanuel. He called my brother by his Christian name, spoke in the Genoese dialect, and sent him several kisses. Then the trumpet went in the direction of my wife, and grandfather Emanuel announced himself in Italian (my wife does not understand the Genoese dialect).

My wife : "If you are grandfather Emanuel you had better to speak to Giacomo" (my brother).

Voice : "*E io stesso, tu sei mia nepote*" (It is just the same, you are my niece).

These were the most important items of this séance.

D'Angelo, as usual, greeted us "*Buona sera.*"

Whilst we were waiting a few minutes before switching on the light, something of a metallic nature fell in the middle of the circle. We found afterwards two silver ash-trays which were missing from the hall, two rooms away from the séance room.

#### *Sixth Sitting, 2nd June, 1927. Genoa.*

Dear Mr. Bradley,

At the sixth séance on 2nd June, 1927, there were present : Marquis Centurione and his wife, my wife and myself, Marquis Centurione's son Mino, and a man friend of the Marquis.

For the first time in Genoa we used the gramophone, which no doubt helped a great deal. We started with the table, and a record was played. After a very short time, the trumpet was lifted and D'Angelo gave us his full name as usual, suggesting in the meantime to put aside the table. We noticed the voice of D'Angelo was more powerful than in the previous séances.

So we placed the two trumpets on the floor in the middle of the circle. Marchioness Centurione told D'Angelo that she would be pleased to resume the conversation with her mother with regard to the advice for her son, as mentioned during the séance of the 31st May. The trumpet was lifted towards her, and we heard the same sweet womanly voice as in the previous séances, addressing her :—

"*Lojisa sono tua mamma*" (Luisa, I am your mother).

Marchioness : "Can you tell me what advice you wanted to give with regard to Mino?" (her son).

D'Angelo : "*Ses*" (Here we heard a rather long sentence giving her some advice on a private matter, suggesting something Mino should do before the close of the present year. Mino was sitting very



close to his mother, so he did not lose a word of the conversation, which was heard by all.)

Marquis Centurione then asked the new sitter, his friend, whether he would like to have his mother through, suggesting that D'Angelo be asked to try to bring her. But the gentleman declared that he preferred not. In spite of his opposition, the trumpet turned to him and a voice spoke in the Venetian dialect: "*Sono tua madre*" (I am your mother). We were informed after the sitting that she *was* Venetian. These words were followed by a few greetings, and then: "*Ti ho portato un fiore*" (I have brought you a flower). At the same time we heard something very light in weight falling on the floor at the feet of the gentleman. He searched the floor around him, and declared he had picked up a flower! He seemed to experience a great emotion, and asked to be allowed to retire. Without switching on the light he was let out.

We then went on playing several records whilst the trumpet was resting on the floor. My wife was very anxious to have a spirit through who could speak French to her, she being French. She asked D'Angelo to do his best. After a while the trumpet was lifted in the direction of my wife, and we heard a voice of a man speaking a sentence in French. She asked for his name and the answer was: "*Ti diro il mio nome in un'altra seduta*" (I will disclose my name to you in another séance).

At this moment the gentleman who had left the room, without giving any warning, came in. I considered his leaving and re-entering the room, a quite disturbing occurrence, and in fact after a while D'Angelo without lifting the trumpet bade us "*Buona sera.*"

Here I wish to point out that although there were a lot of flowers in the room where we were sitting, the flower brought by the gentleman's mother, belonged to a vase placed in the adjoining room. In our room there were but carnations, whilst the flower in question was of the sort contained in the vase in the next room.

Also during the séance we had an "Apport"; this was a pin-cushion which came from two rooms away from ours.

Further, as we were waiting a few minutes before switching on the light, a big paper basket fell on the floor and a few seconds after, an ordinary hammer fell on my arm. These two objects also came from the adjoining room!

(Signed) PAOLO E. ROSSI.

PROFESSOR ERNEST BOZZANO invited into "the GROUP

Copied from *A Letter of the Time*, from Prof. Bozzano to Mrs. Hack.

SAVONA (ITALY). July 26th, 1927.

"Just to-day I am coming back from the castle of the Marquis Centurione, where I dwelt three days, and have assisted at two séances of 'Direct Voice' which have been literally wonderful; since they were superior in potentiality to the séances of the famous medium Valiantine.



"Two things that happened are theoretically very important, and they suggest forcibly the spiritualistic interpretation.

"I will publish the account of the séances in the Italian review *Luce e Ombra*. The mediums in the circles are four; of whom the principal is the Marquis Centurione himself, etc.

"Very cordially yours,

(Signed) E. BOZZANO."

## THE DIRECT VOICE IN ITALY.

By Prof. ERNEST BOZZANO.

*Translated by Miss E. MAUDE BUBB for "Light" in its issues February, 18th—March 24th, 1927.\**

Professor Ernesto Bozzano is well known to Continental Spiritualists by his books. He has devoted years to the investigation of these matters and has published many monographs. One of the most valuable is his reply to M. Sudre's *Introduction à la Métapsychique Humaine* in which he adduces instances inexplicable in the Animist theory, to which, however, he concedes much.—(Ed.)

*Light*, February 18th, 1928.

It is a somewhat strange fact that the mediumistic phenomenon of the Direct Voice, after manifesting in a very fully evolved state at the earliest beginnings of the Spiritualist movement, became more and more rare, and has remained so until the present day. Now, however, it tends to become common in England, and in the United States, while it remains a rarity in other countries. Until quite recently it was completely absent from Italy. Be it understood that in this affirmation I refer to the Direct Voice properly so called—namely, an isolated voice in space, without the materialisation of a larynx, or of a whole materialised form or body, such as, from a physiological point of view, would be required in order to produce it. Quite recently, in a private Circle in Genoa, and after only a few sittings, manifestations of powerful Direct Voice were obtained which compare quite favourably with those which took place with Valiantine, the famous medium.

I will give some brief details as to how these experiments originated. In the early part of 1926 the Genoese nobleman, Marquis Carlo dei Centurione Scotto, having suffered the tragic loss of his eldest son and being naturally in a very sad and depressed state of mind, was advised by a friend to seek comfort by reading Dennis Bradley's *Towards the Stars*. The Marquis Centurione procured the book, which he read with immense interest. Hope sprang up in his breast that some day he might be able to communicate with his dead son by means of the Direct Voice. He therefore visited me, told me of his desire, and begged me to approach Bradley in the hope that Bradley

\* With acknowledgments to the Editor of *Light* (London) for courtesy in allowing publication. We are reprinting this in order to give as complete a record as possible.



could arrange for him to have sittings with the medium Valantine. After about a month had elapsed the Marquis went to London, where he was received as Bradley's guest, and was enabled to take part in three sittings, at which his dead son manifested repeatedly, speaking to him in Italian, of which language the medium is totally ignorant. On the Marquis' departure for Italy, Valantine presented him with an aluminium trumpet (the Marquis also procured a second one) begging him to try to sit for the Direct Voice in his own house. As soon as he returned home the Marquis Centurione collected a small group of friends more or less conversant with such experiments, and they immediately began to sit in the hope of attaining the much-desired phenomenon. I affirm, without fear of error, that never have experiments of such a nature been crowned by such a rapid and marvellous success. From the very first sitting, to the immense surprise of all, the two trumpets (which had been duly encircled by a band of luminous paint), rose in the air, going right up to the ceiling, after which they approached the sitters and faint voices, only partially intelligible, were heard issuing from the trumpets. After several trials of elimination it was discovered that four of the sitters were furnishing the greater portion of mediumistic power; namely, the Marquis and his wife, and Monsieur and Madame Rossi. Furthermore, it was found that when either the Marquis and his wife, or M. Rossi and his wife were sitting without the other two, neither of them ever received any psychic manifestations, even when sitting with other members of the same Circle. When, however, the four sensitives were united in the Circle they easily obtained manifestations of the Direct Voice, as well as the materialisation of hands and feet, and presumably of full form materialisations; the phenomena of wonderful *apports*; of levitations, and the transportation from place to place of heavy articles; of musical instruments playing concerted airs while flying about in space; of direct writing; and of more besides.

I have here on my table notes taken at the first five sittings held in Genoa in Marquis Centurione's palace; marvellous séances from various points of view, but with which, for the moment, I shall not concern myself; for at present I intend to confine myself to the two sittings in which I was able to take part. These were held in the evening hours of the 23rd and 24th July of this year (1927) in the mediæval castle where the Marquis spends the summer months. I lay stress on this last fact, as it has an immediate bearing on some of the best phenomena which we obtained.

In order that the facts should be thoroughly understood it is necessary that I should explain the general conditions under which the sittings were held. As is usual in the case of Direct Voice séances the room was in the most total darkness; but as I have previously mentioned, the trumpets were painted with a band of phosphorescent paint which rendered them perfectly visible. I particularly noticed that as they stood on the carpet the phosphorescence was strong enough to illuminate a small space all around them.



As every one knows, when one is experimenting with physical mediumship it greatly assists the development of phenomena if the air of the séance room be kept in constant vibration, either by conversation between the sitters, or else by the notes of a musical instrument—this in order to synchronise the various vibrations with the different forces and fluids which are exteriorised from the medium and sitters. Therefore, in order not to have continually to repeat over and over again the words, "the gramophone was started," or "the gramophone was stopped," I say now, once for all, that in every interval between one phenomenon and the next the gramophone was invariably started, but it was immediately stopped as soon as it was seen that one of the trumpets had been raised in the air. As I shall refer to some marvellous aerial concerts which we enjoyed, played on a small North American instrument called a "Flex-a-tone," I must explain that this little instrument consists in a forked handle, having in the centre a metal blade about four inches long; on this blade two small wooden balls are attached by a spring. When the instrument is shaken these little balls strike the blade which emits a most harmonious musical note. By pressing with greater or less force on the end of this blade the pitch of the note can be varied at will; in this way an expert can draw from it all the notes of the harmonic scale, thus obtaining marvellous effects.

Having made the above explanation I pass to a brief discussion of the phenomena which took place in the two sittings under discussion. The following account is copied from the notes taken by Professor Gildo Passini while the manifestations were actually taking place.

*Sitting of July 23rd, 1927, in the Castle of Marquis Carlo dei Centurione Scotto at Millesimo.*

Six persons were present, namely, Marquis Centurione Scotto and his wife, M. Rossi and his wife, Professor Gildo Passini, and Ernesto Bozzano.

M. Rossi attended to the gramophone. Two trumpets marked with bands of phosphorescent paint were placed in the centre of the circle. The lamps were extinguished at 11.15 p.m. When the gramophone had played two records we began to feel the usual currents of cold air. While the third record was being played a very loud voice broke the silence from the farthest corner of the ceiling by a greeting in English to the sitters: "Good evening, souls." It was Bert Everett, the spirit guide of Valiantine's sittings. I am told that at the commencement of every séance his voice is always heard in this way giving the first greeting, but that he never manifests again during the course of the sitting, presumably because he has undertaken the task of superintending and keeping order amongst the crowd of spirits anxious to communicate. This voice, which burst forth from the top of the room, did not come from the trumpet, yet was clear, resonant, and much louder than a normal voice, and was so unexpected and so powerful that it made one jump. Immediately after this we heard



exceedingly loud knocks in the table on which the gramophone was standing, while currents of cold air blew round about the members of the circle. The Marquise Centurione stated that someone had touched her, and had shaken her arm-chair. All at once the trumpets rose rapidly in the air, circled above our heads, and rising to the ceiling began to twist, turn, and twirl about, producing a very fantastic effect, after which they descended to our level, and from one of them issued the loud and very clear voice of d'Angelo, the spirit-guide, who also greeted us, crying "Good evening, everybody."

M. ROSSI: "Tell us if the conditions are good."

D'ANGELO: "Excellent conditions."

M. ROSSI: "We have a new guest with us. Do you know him?"

D'ANGELO: "He is a well-known exponent of our ideas."

After a short musical interval the trumpet rose again and placed itself in front of Bozzano. It was D'Angelo, the spirit guide, who, turning to Bozzano, observed: "There ought to be a great many like you, but unfortunately in Italy there are but few. However, there are many in other parts of the world."

Hardly had the gramophone recommenced playing the Waltz from *Faust* when the "Flex-a-tone" rose in the air and began to accompany the music with unsurpassable rhythm, never missing a beat, nor sounding a wrong note, executing the most brilliant variations, which proved the great virtuosity of the player. All the while the "Flex-a-tone" was floating about in the air, rising to the ceiling and then descending again in order to play the instrument close to the ears of the experimenters, soaring and floating around in every direction with the agility and grace of a butterfly. It was a real magic spectacle; one listened to the concert with true artistic appreciation, for the sounds were most melodious, and were played in a masterly manner to synchronise with the notes of the gramophone, and were admirable in musical expression and colour. For my part I was carried away by the beauty of the performance to such an extent that I momentarily forgot that I was taking part in a séance, and was completely entranced in listening to that heavenly music. At the end of this wonderful musical entertainment everyone broke into enthusiastic applause with cries of "Bravo, bravo."

BOZZANO: "D'Angelo, tell me, who is this wonderful player?"

D'ANGELO: "It is the usual saxophonist who has played on other occasions. You would not know him."

The trumpet rose again and stopped in front of Madame la Marquise Luisa Centurione Scotto.

D'ANGELO (in a sad voice): "Destiny will bring you the death of a near relation."

MME. LA MARQUISE (in a tone of terrible anxiety): "Who is it? Tell me who is it. Don't leave me in this cruel uncertainty."

D'ANGELO: "I will bring you his photograph."

The trumpet moved away, and all awaited with trepidation the promised *apport* which would reveal the person destined to pass away.



After about a minute we heard something fall on to the carpet near to Mme. la Marquise. She bent down, picked it up, and carefully feeling it in the darkness she exclaimed: "It is Tito's photograph. I recognise it by its frame. It was on the table in the Green Boudoir. Oh, speak, speak, d'Angelo! is it really true? The last news was excellent. He was recovering rapidly."

An interval of silence, and then the trumpet rose and approached the Marquis Carlo Centurione, who asked: "Who are you?"

THE VOICE: "I am Mary" (the Mother of Mme. la Marquise). "d'Angelo is right about Tito. He was better, but there is danger now at any moment."

MME. LA MARQUISE: "Mamma, why don't *you* come and speak to me?"

The trumpet moved across and stopped in front of Mme. la Marquise.

MARY: "You see I was right about Mino" (Marquis Centurione's living son). "He did not study enough. He must study more for the next exam."

MME. LA MARQUISE: "And Tito? It is really true? Poor fellow!"

MARY: "Alas, he has not got much longer to live."

(Two days later Mme. la Marquise received a letter from the wife of the aforesaid M. Tito, in which she was informed of an unexpected and most serious relapse of the convalescent).

M. Rossi changed the gramophone record.

D'ANGELO: "The Commander" (Marquis Centurione's dead son) "dislikes this piece of music."

M. Rossi stopped the gramophone and changed the record.

The trumpet rose and crossed over to M. Bozzano.

M. BOZZANO: "Who are you?"

The trumpet retired, presumably because of insufficient power. The gramophone being restarted the trumpet immediately returned to M. Bozzano.

VOICE (with a strong Southern accent): "O, Ernesto Bozzano! Oh, my dear, my dear! I sought you in London. I sought you in Genoa. At last I find you!"

M. BOZZANO: "Oh, Eusapia, Eusapia! You need not tell me who you are, because I recognise you at once by your voice."

VOICE: "Yes, it is really I. Thank you for coming."

(The trumpet fell to the ground.)

After a short musical piece on the gramophone, the trumpet rose again and returned to M. Bozzano.

M. BOZZANO: "Who are you?"

VOICE: "It is still Eusapia. We all thank you for all you are doing for us, and for Truth. But you are too modest . . . too modest."

*Light*, February 25th, 1928.

It is quite true that Eusapia had communicated with Marquis Centurione in London, that she had asked after me, and that she had also done so at the Genoa sittings. This, her first manifestation, was



a real revelation to me from the point of view of personal identification of the communicating spirit ; because, without the faintest shadow of doubt, I recognised the person who was speaking to me the moment she pronounced my name. In life she had her own particular way of enunciating my surname, for she pronounced the two "z's" in an inimitable manner. Not only so, for when she spoke to me in life, she never called me simply by my surname, but invariably added my Christian name, though she never used the word "Mr." So, for example, if she wished to ask my opinion about anything, instead of saying : "Mr. Bozzano, what do you think about so and so ?" she invariably said : "O, Ernesto Bozzano, what do you think about that ?" When she communicated through the medium she began the sentence with the vocative, "O, Ernesto Bozzano !" just as she did in life, and also, she pronounced the two "z's" of my surname in identically the same way. These small but most important idiosyncrasies of language are really what constitute the best demonstration of the real presence of the agency which affirms that it is actually present. I must add that she spoke with the identical *timbre* of voice which she had in life, and with the very marked accent of her Italianised Neapolitan dialect. Those who have not had the experience, cannot form a clear conception of the effect produced on the mind of the sitter when he unexpectedly hears the well-remembered voice of a loved one who has passed away. Now that I have had such an experience I can state that I believe that the phenomenon of a *recognised* Direct Voice would prove more efficacious than anything else in convincing sceptics. The living voice of one of the dead is the best proof of actual presence.

After another musical interval, M. Rossi exclaimed : "I felt a foot which stepped on my foot."

VOICE : "Monsieur le Professeur ! . . ."

PROF. PASSINI (the conversation proceeded in French) : "Who are you, Monsieur ?"

VOICE : "I have to make a confession. . . . I was very wicked during my life."

PROF. PASSINI : "But who are you ?"

VOICE : "Do you remember, Monsieur, Rabelais' quarter of an hour ?"

M. ROSSI : "What do you mean, Monsieur, by Rabelais' quarter of an hour ?"

VOICE : "The quarter of an hour of misfortune."\*

PROF. PASSINI : "Can you tell me when you were born ?"

VOICE : "I did a great deal of harm. Now I wish to do penance."

PROF. PASSINI : "Can you answer me ? And give me the true date of your centenary ?"

The phenomenon ended suddenly. This voice spoke in a natural tone, and most clearly. It seemed to issue from the floor in the centre of the circle. This is the kind of Direct Voice which most impresses

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\* The allusion is evidently to the well-known phrase, *mauvais quart d'heure*.



one, because it appears to issue from the tomb. This manifestation of "Rabelais" needs a long dissertation, which I reserve until later. Here I only mention that Rabelais' spirit had communicated in the previous sitting and at greater length.

After another musical interval the trumpet rose and approached Bozzano. D'Angelo, the spirit-guide, addressed him as follows: "Dear Bozzano, your Mother is here and is most anxious to speak to you; but she has but little power, so I warn you to listen very intently to what she says."

The trumpet moved away, and immediately the other trumpet rose, and a very faint voice was heard, evidently under the stress of very strong emotion, speaking in the Genoese dialect.

VOICE: "My dear, dear Ernest . . ."

BOZZANO: "Mother, Mother! Is it you?"

VOICE: "I am your Mother. I have been waiting so long for this opportunity. I have wanted to speak to you once again, to tell you that I am pleased, very pleased with you . . ." (Other words and even sentences followed, but her emotion, combined with the faintness of her voice, made it, alas, impossible to understand). Then we heard three kisses given in the direction of Bozzano, and the trumpet fell to the ground.

Some time later the Marquis' son, having returned home, entered the room and replaced M. Rossi at the gramophone, the latter joining the circle of the other sitters. Immediately one of the trumpets rose and the voice of d'Angelo, the spirit-guide, admonished us in an angry tone: "In this way the whole sitting is spoilt. The power is dissipated by this means."

All the sitters agreed that the spirit-guide was right and promised that they would remember in future. The gramophone was restarted.

Bozzano, Passini, and Mme. Rossi, stated that they were caressed by a hand, but one would call it a wooden hand in the sense that it was never soft nor fleshy. It felt bony, like a skeleton. The trumpet approached M. Mino (Marquis Centurione Scotto's son).

MARY (his grandmother): "I told you that you would be plucked in that exam."

About ten minutes passed without any manifestation; this had never happened before.

ROSSI: "How can it be that no one is communicating?"

D'ANGELO: "Because you moved about and changed places. The power is dissipated and the spirits cannot speak. I will try to bring an *apport*, and then good night to you all."

PASSINI: "We will stop the sitting for the present, but you will return later, will you not?"

The trumpet rose and went around the circle, touching everyone's knees and caressing Marquis Centurione on the head. This in token of farewell. All exclaimed, "Thank you, thank you!" A little "plop" was heard on the carpet. A match was lit and we picked up the foot of a deer attached to a nickel ring. It was one of Marquis Centurione's



numerous hunting trophies which adorn the wall of the Green Boudoir, three rooms beyond the one in which we were sitting. The séance was discontinued at 12.50 a.m.

### *Second Part of Séance.*

The Sitting was recommenced at 1.25 a.m. Whilst the gramophone was playing we heard the rhythmic beat of two, either leather or wooden, heels on the carpet, as though someone were dancing furiously in our midst. Then it seemed as if the dancer rose in the air and continued to dance about in mad revelry over our heads.

Rossi : "How is it that no one is manifesting?"  
D'ANGELO : "There is no longer enough power to materialise the voices. Good night to all."

Everybody said : "Good night."

Evidently D'Angelo, the guide, had really left us and it was advisable that the sitting should be closed. But one of the group proposed that it should be continued without the presence of the spirit-guide, in order to see what would happen.

The gramophone was started and while the record was being played, the little table on which it stood suddenly darted from under it. M. Rossi was just in time to save the instrument from a disastrous fall and placed it on his knees, where it continued to play. The table had moved a yard and a half, going over to place itself between Mme. Rossi and Bozzano. Marquise Centurione remarked, "Someone pulled my arm." One of the trumpets rose, placed itself on the table, where it fell over. One of us stood it up on end, but it was knocked over again.

PASSINI : "Hullo!"  
Everybody exclaimed : "What has happened?"

PASSINI : "A large hand pressed me and squeezed my knee."  
Mme. la Marquise gave a cry. Everybody said : "What is it?"  
MME. LA MARQUISE : "Two hands squeezed my legs." As, in the absence of the spirit-guide other similar happenings took place, which indicated the presence of "undeveloped spirits," the sitting was closed, at 1.45 a.m.

*Séance of July 24th, 1927.*

Seven persons present, namely : Marquis Carlo Centurione Scotti and his wife, M. Rossi and his wife, Mme. Maria Chiappini, Prof. Gildo Passini, and Ernesto Bozzano.

M. Rossi attended to the gramophone. As usual the two trumpets were placed in the centre of the circle. The lamps were extinguished at 10.30 p.m. When the gramophone had played two records, the usual currents of cold air were felt. The trumpets rose and circled about in the air. Suddenly, from a corner of the ceiling, there burst forth the unexpected and powerful voice of Bert Everett, greeting us in English : "Good evening, good evening, souls!"  
EVERYBODY : "Good evening!"



Then came the turn of the spirit-guide D'Angelo : " Good evening, ladies and gentlemen. Good evening to everybody."

ROSSI : " D'Angelo, what are the conditions like ? "

D'ANGELO : " Fairly good."

ROSSI : " Why that 'fairly' ? What do you mean ? "

D'ANGELO : " There is a new element in the circle, and it is rather weak." (Namely Mdllle. Chiappini, who had never before sat in a séance).

ROSSI : " But you will try to improve them ? "

D'ANGELO : " I will do my best."

ROSSI : " Look here, D'Angelo, can you tell me what has taken place with regard to that affair of a certain envelope in my house ? "

D'ANGELO (after a pause) : " I can't see well inside the envelope, I will go and ask someone who is more intelligent than I, and then I will see whether I can answer you."

After a short musical interval the trumpet accosted Bozzano.

BOZZANO : " This is sure to be Eusapia."

VOICE : " Yes, it is I. I have come to tell you that, with your great influence, you could found a Spiritualist Society which would embrace the whole of Italy ; I mean, for the purpose of propaganda."

The trumpet dropped. The other trumpet moved across to Marquis Centurione.

VOICE : " Good evening, Charles."

MARQUIS CENTURIONE : " Who are you ? "

VOICE : " I am Granny. You have found the secret of remaining young. Ha, ha, ha ! " (Laughter and kisses.)

The trumpet went across to Mme. la Marquise.

MME. LA MARQUISE : " Who are you ? "

A WEAK VOICE : " I am your little sister Constance."

MME. LA MARQUISE : " Oh, darling ! But why do you speak so low ? "

CONSTANCE : " I have not much power."

MME. LA MARQUISE : " And do you see Victor ? " (her son).

CONSTANCE : " I see him constantly. He is well."

MME. LA MARQUISE : " And yet you must be on a very high plane, because you died when so young and so pure."

CONSTANCE : " Yes, I am on a high plane, and that is why I have had to make great efforts to come to speak to you."

After a musical interval, a voice issuing from the floor in the centre of the circle and speaking in Spanish, said : " Soy espanol, para ser comprendido hablaré en latin. Sum Hispanorum Dux. Hic mortuus sum, signum identificationis arma mea fero . . . "

PASSINI : " Gratias tibi agimus. Quis es ? Ubi est corpus tuum ? "

VOICE : " Navarra. Hic tumultus sum."\*

\* " I am Spanish ; in order to be understood I will speak in Latin. I am a Spanish General. I died here, and as a sign of identification I am bringing you my arms . . . "

" We thank you. Who are you, where is your body ? "

" Navarra. I am interred here."



Soon after this we heard a dull thud. A heavy body had fallen near Passini. In order not to disturb the sitting we decided not to examine the *apport* until later. After the sitting it was found that it was a very ancient pistol inlaid with silver. This, with other things of a like nature, had been lying on the table in the Green Boudoir. Marquis Centurione told us that these pistols, including a great number of weapons of every kind as well as mediæval cuirasses and breast-plates, had been in the Castle from time immemorial and had descended from father to son. In all probability the pistol which was brought to us as an *apport* really was the one which had belonged to General Navarra who manifested during the evening. He died not far from the Castle in the Battle of Cosseria, and was buried in the family chapel of the Castle.

This was very striking and one must not forget that the communicating spirit expressed himself in Latin, just as gentlemen of his day used to do when they found it necessary to converse with other gentlemen belonging to nations which spoke a different language.

*Light*, March 3rd, 1928.

(Cold blasts of air were felt.)

BOZZANO : "A hand pressed my knee."

ROSSI : "Who was it that touched M. Bozzano ?"

BOZZANO : "I well knew that it was Eusapia who touched me."

EUSAPIA : "Exactly ; but as you made no response, I went away."

(A pause.)

ROSSI : "Why is no one manifesting ?"

D'ANGELO : "There are too many spirits who wish to speak. I have to hold them back."

A SITTER : "Who are they ?"

D'ANGELO : "One of them who is here is another Spaniard. He is dressed in red."

Mme. Rossi complained of severe shivering, and felt a painful nervous tension.

The gramophone played a piece from *The Barber of Seville*. The "Flex-a-tone" rose in the air—and as always—accompanied the music in the most wonderful manner. Everybody applauded, with cries of "Bravo ! bravo !" When the gramophone had stopped, the "Flex-a-tone" must have remained poised in the air, waiting until the record was restarted, for directly the gramophone recommenced to play, the little instrument again took up the accompaniment, but from high up in the air. At the same time the rhythmic beat of two feet was renewed, dancing furiously in the middle of the circle, and then continued the steps, dancing about in the air.

Mme. Rossi felt a still greater nervous tension and excitability. On her right she saw a fluidic column of light which caused her a feeling of dislike or horror.

M. ROSSI : "Had we better end the Sitting ?"

D'ANGELO : "No, don't. The Spaniard dressed in red is about to manifest and he wishes to bring you an *apport*."



All present felt alternating currents of hot and cold air.

ROSSI : " In order to furnish more power, would it not be better to take hands ? "

D'ANGELO : " Don't disturb what is about to take place by moving." (Pause.)

The trumpet rose, made a circle in the air, stopping an instant in front of each sitter as through trying to recognise someone not seen for a long time.

A VOICE (speaking very loudly in Spanish) : " Buenas noches, buenas noches ! "

EVERYBODY : " Buenas noches."<sup>1</sup>

Finally the trumpet seemed to have found the person it was seeking and stationed itself in front of Mme. la Marquise.

MME. LA MARQUISE : " Who are you ? "

THE VOICE : " Soi el grande torero Guerrita. He queirido buscar algo para usted."<sup>2</sup>

MME. LA MARQUISE : " Are you the matador whom we met on our honeymoon ? "

GUERRITA : " Yes."

MME. LA MARQUISE : " The one whom we knew in Madrid in Plaza de Toros ? "

GUERRITA : " Yes."

MME. LA MARQUISE : " The one who presented us with the sword with which you had killed the bull, and also the blood-stained red cloak ? "

GUERRITA : " Si ; traigo algo para usted."<sup>3</sup>

At this moment Mme. Rossi suffered from still greater nervous tension, which became worse and worse. After my long experience of the phenomenon of *apports* I well understood that this was the prelude to an *apport* of unusual dimensions ; for that is what we invariably noticed in our séances. However, the two *apport*-mediums at our sitting were not conscious of the convulsive movements which agitated their limbs, because they were both in trance ; whereas Mme. Rossi was normal and conscious, and it was therefore quite natural that she should feel alarmed. In order to calm her and to give her power, I took her hand ; in so doing I noticed that her arm, and even her whole body were shaken by convulsive vibrations. She said she felt as though she were being deprived of all her strength, and as if she were about to faint. I tried to encourage her, assuring her that directly the *apport* had been brought to us, she would instantly recover her lost strength. And so it proved.

After Guerrita's last words, a rather long period of silence followed. All at once Prof. Passini, who was busy taking notes, remarked that some metal object was being pushed into his hands. In one hand he held his notebook, in the other a pencil. He tried to grasp the object,

1.—" Good evening ! "

2.—" I am the great torero Guerrita. I wish to bring something to you."

3.—" Yes, I am bringing something to you."



but it eluded him. Shortly afterwards he felt something metallic lightly touch his left cheek. Then something pricked him in the chest. His hand instinctively tried to grasp the object horizontally at his chest ; a sword was then given into his hands. He felt carefully along the blade until he reached the hilt, after which he passed the sword to me, and I in turn passed it to Mme. la Marquise. She felt it with her hand, recognising by the feel of it that it was the sword which had been presented to her at Madrid by Guerrita, the Torero. This weapon had been lying amongst a number of ancient swords on a large table on the second floor of the palace. In a direct line the distance would be about thirty yards, but in reality it is much more, for, in order to reach the place where the sword lay, it would be necessary to traverse several rooms which are not symmetrically placed, then to go through a long corridor, mount three tortuous spirals of a staircase and pass through another tract of glass-covered passage.

PASSINI : " I thank you, Toreador, for not running me through ! " The gramophone was started. Shortly after this it raised itself from the little table on which it stood, slid about in the air, and then descended gently on to the carpet, where it continued to play unconcernedly.

ROSSI : " D'Angelo, why ever does not someone manifest ? "

D'ANGELO : " The great effort which was necessary " (to bring this huge sword\* as an *apport*) " has used up all the power. You had better discontinue the sitting. Good night."

PASSINI : " But we will continue later. Try to return."

The lamps were lit at 11.45.

The sitting was resumed at 12.10 a.m.

The large album of guests' signatures was placed, open, upon the floor, and on it was laid an indelible pencil. The gramophone was started.

MME. LA MARQUISE CENTURIONE : " Someone touched my chair."

The trumpet rose, and rapidly whirled around ; then it made a circle low down, touching each person's knees in turn, after which it placed itself upon the open album.

ROSSI : " Why have you placed yourself on the album ? Do you understand why we brought it to the séance ? "

D'ANGELO : " I will do my utmost to give you my signature."

Somebody remarked that one could hear the pencil writing.

The trumpet rose and went over to Bozzano and a very weak voice whispered a few sentences to him in the Genoese dialect ; sentences which he was unable to grasp, with the exception of the following words : " I am your Mother . . . the youngest one. . . ."

The trumpet fell to the ground.

BOZZANO : " Oh, what would I not give to know what she wished to tell me. I am sure that she was speaking of family matters."

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\* NOTE BY TRANSLATOR.—For the benefit of English readers who may not be well acquainted with a matador's sword, I should mention that they are of a special make, long and tapering. This one measures over three feet in length and weighs a kilogram, namely, two pounds and a fifth.



PASSINI : " Look here, d'Angelo, you are always so kind, could you not find out from Bozzano's mother what she wanted to say, and then repeat it to him ? "

D'ANGELO (to Bozzano) ; " I speak in the name of your mother . . . wait a minute while I can get a little more power . . . " (After which the spirit-guide repeated to Bozzano all that his mother had vainly tried to tell him about his family affairs.)

In the two communications from my mother it was not possible for me to identify her voice, because of the absence of any resonance. I would point out that in this last communication the descendant about whom she showed so much interest was not born when my mother passed away. Personally I am convinced that my mother and I conversed and this is conclusively proved by what she said. However, from the scientific standpoint, I recognise that in these two incidents important facts are wanting which were present in Eusapia Paladino's manifestations.

A musical interval followed. Presently we heard one of the watch dogs barking in the garden, and in answer to it another dog barked, the second dog being in the centre of the circle.

PASSINI : " Who is it ? "

For answer there was a pitiful whine.

PASSINI : " D'Angelo, can you tell me the name of the dog which barked, and describe its coat and breed ? "

D'ANGELO : " You must ask Mme. la Marquise. The dog's name is ' My Love '."

Mme. la Marquise confirmed the fact that twenty years or so ago she had had a fox-terrier of that name, which she described.

The gramophone was re-started and immediately the " Flex-a-tone " rose in the air and accompanied the gramophone with its usual marvelous virtuosity. When the musical piece was concluded, no one heard the " Flex-a-tone " drop to the ground. Somebody said : " Can it have fallen on to the sofa ? "

The sofa was searched, but without its being found. However, not long afterwards, we heard the metallic sound of its fall.

ROSSI : " D'Angelo, have you signed your name in the register ? "

D'ANGELO : " One of the others who was here to-night has signed his name instead of me. Good night."

We broke up the sitting at 1.45 a.m.

When the lamp was lighted and the book could be examined, we found Guerrita's large, sprawling signature written right across the page, covering nearly the whole of it.

*Light*, March 10th, 1928.

#### COMMENTS AND ELUCIDATIONS.

By PROF. BOZZANO.

As readers will have noticed, the Direct Voices which we heard during the Millesimo experiments were not all produced by means



of the trumpet, for very often a powerful voice resounded from the farthest corner of the ceiling, or else issued from the floor in the centre of the circle. As I have already mentioned, it is the latter which is the most striking because one might imagine that it issued from a tomb.

In the Millesimo experiments the same type of phenomena was repeated, such as was observed in the Direct Voice sittings held by Bradley in London with Valantine. And it may be added that the Millesimo séances can hold their own with the best of Bradley's sittings. Both Marquis Centurione and M. Rossi, who took part in some of Valantine's séances in London, state this quite definitely. The powerful voice of Bert Everett, the English spirit guide, rang out in the sittings at Millesimo in exactly the same way that it did in London. The voice of our esteemed guide, D'Angelo, is as absolutely natural and clear as that of a person in the flesh. Equally good were the voices of General Navarra, Eusapia, Paladino, Guerrita the matador, the mother of Mme. la Marquise, and Rabelais. The voice of Mme. la Marquise's baby sister was weak, but intelligible, whereas my mother's voice was feeble, without resonance and hardly intelligible. And here I must state the fact that when these Direct Voices rapidly succeed one another in a single sitting, each one entirely different from the last and varying enormously as regards their capacity for expressing themselves clearly, this, in conjunction with other facts of the sitting, forms adequate proof of an extrinsic or spiritistic origin of these same direct voices.

For this fact, that of the variability of the voices, agrees admirably with what one would expect on the supposition that we really are dealing with personalities of the dead ; for these personalities would be certain to show different technical and intellectual differences, according to the different grades which they have reached in the spiritual spheres (in the case of less evolved spirits, it would follow that they would succeed in communicating more easily than more highly evolved spirits would do). Neither must one forget that they would all need practice in the manipulation of psychic fluids, before it would be possible for them to communicate clearly. That is why the spirit guides who communicate at every séance, and are therefore in constant practice, speak with perfectly natural voices and are able to communicate in the clearest possible manner, just like live people. I wish to point out the theoretical importance of these complex facts and how fully the spiritistic hypothesis is capable of explaining them, whereas the "sub-conscious impersonation" theory does not explain them ; because, naturally, it would be the "somnambulistic personality" of the medium, which, either through suggestion or auto-suggestion, would impersonate the thoughts and desires of those present. That works quite well as regards the impersonations, but how does the theory explain the enormous difference in the power of clear expression as shown by the Direct Voice on the hypothesis that it is solely the "somnambulistic personality" of the medium ? It might perhaps be contended in the case under consideration that the "somnambulistic or sub-conscious personality" imitated or acted



these most diverse powers of vocal technique for the sole purpose of deceiving the sitters? But those who have been present at such a sitting and have observed the naturalness of the communications and the painful efforts with which certain personalities, who find difficulty in expressing themselves, try again and again to make themselves understood, those, I say, who have actually taken part in such a séance, will protest and repudiate—or even smile with compassion—when certain detractors, who have never taken part in such phenomena, have the presumption to dispute the facts. For my part, I consider that in bringing forward the theory that we are confronted by a sub-conscious “comedy” we should no longer be dealing with the more or less scientific phenomenon of a legitimate “automatic somnambulism” but that we should have to assume the existence in the human sub-consciousness of a supremely intelligent, reasoning personality, and also one which is devilish and foolishly malefic.

Now such an assumption is unlikely, grotesque and absurd; but it is also completely denied by the facts of hypnotic experiment, for these show that the so-called “objective types” created by suggestion in hypnotised subjects are stereotyped, without initiative, will-power or reasoning power, and play their part in the comedy responsive to the will of the hypnotiser. In other words, “objective types” only occur where there is nothing but “suggestion” in action, whereas they never occur in the case of conscious personalities who come and go at their own pleasure, who reveal secrets unknown to all present, talk in languages unknown to the medium (and occasionally even unknown to all the sitters), who read the thoughts of those present, play little-known instruments beautifully (the technique of which instruments is unknown to all present); produce marvellous *apports*, sign their names by “direct writing,” and do many other things besides.

I think this suffices to authorise me in the belief that, in spite of theoretical enquirers (arm-chair critics), who consider that the personal identity of such entities is not yet proved, it will not prevent my stating, without fear of error, that these “somnambulist impersonations,” as understood in the hypnotic sense, have nothing in common with “the mediumistic personalities” which manifest by the Direct Voice. That is to say in general, taking the manifestations as a whole, because in certain cases it is undoubtedly true that the communicating personalities are able to prove their identity by the revelation of incidents in their earthly existence not previously known to the medium or sitters. This, combined with cumulative proof of their identity by the recognition of their voice, by the reproduction of turns of speech such as were peculiar to them in life, and by their showing the same temperament, ideas and idiosyncracies; therefore, I repeat, it is unnecessary to waste time in trying to demonstrate spirit-identity to the supporters of the “sub-conscious impersonation” theory, who have not the slightest proof in its favour; whereas we can bring forward a splendid assemblage of proof, all converging towards one central fact, namely, that



of spirit identity. Therefore, it would be foolish waste of time trying to refute their arguments.

From a rigorously scientific standpoint, there was no very notable case of personal identification of the dead in our experiments. This was inevitable, because adequate scientific certainty can only be obtained by cumulative proof, and this could only be produced by a long series of sittings, such as was the case in the similar séances of Dennis Bradley. However, it does not detract from the incidents connected with Eusapia Paladino, Guerrita the Toreador, and General Navarra, which gave excellent facts demonstrating the actual presence of these spirits who stated that they were really in the room.

In the séances under consideration several physical phenomena occurred which, although they did not prove personal identity, undoubtedly proved the actual presence of spiritual beings extraneous to all persons present; which, from the theoretical point of view, comes to the same thing. I refer to the marvellous aerial concerts of the "Flex-a-tone." Consider what it means. Not one of those present understood the technique of that little instrument, and to produce all the notes of the harmonic scale by means of a greater or lesser amount of pressure on the end of the metallic blade must necessarily require much practice study to master. Therefore, *who played the instrument?*

To this question, only two answers are possible: the sub-conscious, or else a spirit agency.

Not long ago a rather different manifestation occurred in London with Valantine, the medium, when a very ancient Chinese personage communicated, who not only spoke in his own language, but gave the correct reading of one of his own poems, which copyists had so altered as to render incomprehensible. A spiritophobe-critic gave it as his opinion that this was quite easily explained—the medium's sub-conscious merely flew to China, where it sought out a scholar who knew the correct reading of that particular poem, flew back to London in less time than it takes to tell, where it then ladled out the information nice and hot to the sitters, all with the meritorious, or rather the insane object, of deceiving the experimenters! On this theory, in our case, this imaginary spiritophobe-critic would explain how the sub-consciousness of one of our four mediums sped its flight to North America and on arrival there sought out an expert saxophone-player, snatched his musical virtuosity as a thief snatches a purse, carried it back to the séance; all with the noble, or rather the idiotic, aim of deceiving his neighbour!

This is the only explanation which it is possible for the supporters of the sub-conscious theory to bring forward.

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*Light*, March 17th, 1928.

As my reason will not permit me to believe that the sub-conscious personality of a medium can ever be capable of playing in a masterly



manner on an instrument which neither the medium nor the sitters know anything about, there is nothing for me to do but to accept the less imaginative but infinitely more logical explanation furnished by d'Angelo, the spirit-guide, namely that the "Flex-a-tone" was played by the spirit of a North American "saxophone-player," who in life was an expert performer on this little instrument; that after death he had manifested through Valiantine in the London sittings, and that since then he has manifested in the Millesimo séances in Italy. This is my opinion, and in the name of logic and common sense, I defy anyone to prove that I am wrong.

Now I pass on to discuss the mediumistic personality of Rabelais, which more than any other needs comment and elucidation. Now Prof. Gildo Passini is an authority on the complex and genial character of this famous French author, whose works he has translated into Italian. To those who accept the Spiritualistic theory, it would be tantamount to saying that Passini, having studied this author's literary character with interest and appreciation for many years, would have established a "psychic rapport" between his own essential sub-conscious personality and the spirit of Rabelais. (For do not forget that thought is a telepathic force far stronger than the physical force which occurs in wireless telegraphy.) The power which enabled Rabelais to communicate with Passini was this "psychic rapport," and this it was which also gave the former his knowledge of what was taking place in the latter's life. This, then, serves to explain the presence of Rabelais' spirit in these séances in which Passini took part. I should mention that when Rabelais communicated for the first time, Passini informed him that he had translated his works into Italian, and Rabelais replied: "Yes, I know."

Now to consider these facts from the point of view of our adversaries, those who would reduce all the manifestations of the dead to simple examples of sub-conscious impersonation. They will receive this account with jubilation, pointing out that the presence of Prof. Passini was necessary as the determining factor of the appearance of the sub-conscious impersonation of the *soi disant* spirit of Rabelais. This is undoubtedly true, but on the other hand this is far from constituting a good argument for their case, because it can be invoked equally well on the other side; and it must inevitably be so invoked as an explanation of the facts from the spiritistic point of view.

I quite agree that the "sub-conscious impersonation" theory has its *raison d'être*, in view of the fact that by means of hypnotism the so-called "objectivation of types" can be created, although they have nothing in common with genuine mediumistic personalities. All the same, in such cases as those above quoted where there is no actual proof of personal identity, they can be brought forward to demonstrate the sub-conscious origin of these same mediumistic personalities.

Let me hasten to add, however, that in these séances one very noteworthy fact is revealed, which is quite irreconcilable with the theory of sub-conscious impersonation, and should therefore exclude it from



the number legitimately applicable to this case. It is this : The Marquis Centurione Scotto took up the study of metapsychic research and went to London for the express purpose of sitting with Valiantine, in order to try to get into communication with the beloved son whom he had lost. In this he was successful. Now that he has been able to obtain the phenomenon of the Direct Voice in his own house, he and his wife have only one thought, that of being able to communicate psychically in the home circle with their adored boy. *In spite of this their dead son has never once communicated in all the series of sittings held up to the present by the Marquis and his wife in their own home.*

This fact is easily explained from the Spiritualistic standpoint (because spirits are not always at our disposal, though this is not the time to go into that question), but it is quite irreconcilable with the "sub-conscious impersonation" theory; for, according to this hypothesis, all the mediumistic personalities which manifest are merely illusory creations of the thoughts and desires of the sitters. Therefore the dead son of the Marquis Centurione and his wife *should* have appeared at every sitting. Instead of which he has never once communicated, to the great disappointment of his parents.

To return to the Rabelais incident : it must be logically inferred that, as the "sub-conscious impersonation" theory is unproven in the case just discussed, the same argument applies to the *soi disant* Rabelais, and the spiritualistic interpretation, namely, that Rabelais was enabled to communicate with Prof. Passini on account of the "psychic rapport" which had existed for years between the French author and his Italian translator, should stand, until it was proved wrong, as the only legitimate scientific hypothesis. Do not misunderstand me ; I am a long way from affirming that this Rabelais incident is a case of proved spirit identity. Far from it. It would be absurd to assert such a thing for the good reason that he did not furnish (and, from the nature of the case, *could* not furnish) any convincing proof of personal identity. I only wish to point out that the "naturalistic theory" in cases analogous to the one cited, becomes untenable as soon as it is submitted to a process of comparative scientific analysis. Whereas the spirit theory in similar cases is the only one which can legitimately be held. All the same, such cases as those above quoted have no theoretical value from the scientific point of view.

The marvellous phenomena of the *apports* must now be discussed. It will be noticed that the three principal ones did not constitute separate incidents, but formed part of the manifestations of the three spirits of the departed who performed them : for in two cases these spirits made use of this method in order to prove their actual presence, while the third was in response to a question asked by one of the sitters. This last incident calls for comment on account of its great theoretical value. You will remember that Mme. la Marquise was so overcome by the prophecy of the imminent death of a near relative that she begged the communicating entity not to leave her in such cruel uncertainty, but to reveal the name of the relation who would soon die. The spirit



replied : " I will bring you his portrait." Soon after a photograph, in its frame, fell at Mme. la Marquise's feet.

The great theoretic value consists in this, that the *apport* was the result of a prophecy of death and of a question framed by Mme. la Marquise on the spur of the moment ; and this in itself is enough to put to confusion all the monotonous and ignorant harangues of the adherents of the theory of universal fraud. In this case the hypothetical fraudulent medium must have guessed that a near relation of the Centurione Scottos would be taken seriously ill two days later and would eventually die, and, further, that Mme. la Marquise would ask him just such a question, to be ready for which he must previously have prepared this sensational and fraudulent *apport*.

Now, as clairvoyance in the future is beyond the normal powers of a fraudulent medium, it follows that in this case no one could have prepared the fraudulent phenomenon, because it was the result of unforeseen circumstances. Therefore, if in the one case absolute certainty of its authenticity is assured, then we cannot rationally have any doubts about the other two, seeing that all three *apports* were of essentially the same type.

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*Light*, March 24th, 1928.

I must mention yet another interesting fact : although the majority of the *apports* were made largely of metal, yet *they were not warm* when received. This, however, is often the case. And here I would explain to my readers, who may have had no experience of this phenomenon, the scientific and metapsychic significance of these curious facts connected with *apports*, which, as I said above, are often hot to the touch.

I must premise that whenever the spirit agencies were asked how the phenomenon of *apports* was produced, they informed us that it was accomplished through their own will-power, which was able to dominate matter ; and that in this way they were able to produce *apports* by disintegrating the matter of the article about to be transported into its molecular elements ; the form of the object was not altered, however, although it had been reduced to a fluid state ; that is to say, that the atoms constituting the disintegrated article maintain their relative position in its composition (after it has been reduced to a fluidic state) just as they did before it was disintegrated through the will-power of the spirit entity. This greatly facilitates its re-integration when, having passed it through the cracks of the door or window, the spirit agency reorganises the article back to its original solid state by a second act of will-power.

This is the explanation given by spirit entities ; an explanation which is confirmed in an indirect but convincing manner by the fact that if one touches the stone or metallic articles brought as *apports* one often notices a sensation of warmth, often appreciable, sometimes intense and occasionally scorching.



Now this is what one would expect if the stone or metallic *apport* had been subjected to a process of extremely rapid disintegration and re-integration and on account of the physical law of the transmutation of energy, which would cause a greater or lesser thermic reaction, according to the different molecular constitution of the different substances of the various *apports*. One can well understand what good evidence is furnished by these thermodynamic results, which the scientific theory of the very rapid regrouping of atoms would lead us to expect, and which constitute an indirect corroboration of the explanation furnished by spirits as to how they are able, by means of will-power, to perform the phenomenon of *apports*. The assertions of the manifesting spirits were well proved by an experience which took place during the many years in the course of which I was able to study such manifestations, for in this case the *apport* phenomenon was only half-accomplished.

I have already published an account of this incident several times, but in relation to certain unsolved metapsychic problems, the repetition of such cases brings new light upon the subject, and must again be brought forward. I will only refer to it briefly.

In March, 1904, in a sitting held in the house of Cavaliere Peretti, in which the medium was an intimate friend of ours, gifted with remarkable physical mediumship, and with whom *apports* could be obtained "at command," I begged the communicating spirit to bring me a small block of pyrites which was lying on my writing table about two kilometres (over a mile) away. The spirit replied (by the mouth of the entranced medium) that the power was almost exhausted, but that all the same he would make the attempt. Soon after the medium sustained the usual spasmodic twitchings which signified the arrival of an *apport*, but without our hearing the fall of any object on the table, or on the floor. We asked for an explanation from the spirit-operator, who informed us that although he had managed to disintegrate a portion of the object desired, and had brought it into the room, there was not enough power for him to be able to re-integrate it. He added: "Light the light." We did so, and found to our great surprise that the table, the clothes and hair of the sitters, as well as the furniture and carpet of the room, were covered with the thinnest layer of brilliant, impalpable pyrites. When I returned home after the sitting I found the little block of pyrites lying on my writing-table from which a large fragment, about one-third of the whole piece, was missing, this having been scooped out of the block.

Such was the magnificent incident which occurred at our sitting, which conclusively proves that this is the usual manner in which *apports* are carried out, namely, by exceedingly rapid molecular disintegration and re-integration of the article which is projected into the séance room by that means. This is not always the case, however, for sometimes the *apport* is transported in its normal state to the séance room by disintegrating a portion of the wood of the door in order to facilitate its entrance. This variant of the phenomenon was explained



to us by the spirit who manifested through the medium with whom we obtained the uncompleted *apport* described above. We had noticed that very often the stones and metal objects transported were not hot on arrival, so we asked the spirit how this came about, and he replied that instead of disintegrating the *apport* he had disintegrated the wood of the door, producing a sufficiently large aperture to allow the object in question to pass through it into the room. It will be granted that the explanation seems rational and convincing. So we must conclude that in those cases where the *apports* are not found to be hot, it shows that the spirits introduced the objects into the séance room by disintegrating the wood of the door, instead of the objects themselves.

With regard to the cases of Xenoglossis (that is to say, conversations in languages unknown to the medium) obtained by us, they certainly cannot be compared to the splendid phenomena which occurred in the Bradley sittings. But when it is taken into consideration that we only refer to two séances, then it must be conceded that we obtained much of good promise. As a matter of fact, we had voices which spoke in English, French, Spanish and Latin. Excluding English, which was only a simple greeting, and French, which was known to us all, there still remains Spanish and Latin. With regard to the Spanish, not one of us knew the language, but all Italians can understand it more or less, although that does not mean that they could speak it. The Latin was only known to Prof. Passini. However, the theory that the communicating Direct Voice had delved into Prof. Passini's sub-conscious mind in order to extract the Latin is an hypothesis which will not stand the scrutiny of the facts, as I showed in my preface to the Italian translation of *The Wisdom of the Gods*. Now as to the psychological and grammatical examples of which I have made use as an instance, I must add one of hypnotic and somnambulistic order. I should like to point out that if Direct Voices speaking fluently in a language unknown to the medium can be explained by the powers of the sub-conscious—that these voices draw the linguistic information which they require from the sub-conscious minds of the sitters—then in similar cases of hypnotic and somnambulistic experiments we most certainly ought to find similar evidence of the following kind: namely, that when a clairvoyant somnambulist under the influence of hypnotism, in the presence of one or more doctors of medicine, proceeds minutely to describe his or some other individual's internal organs and the diseases from which they suffer, they *should* sometimes, at least, express themselves in the technical medical terms which by hypothesis they would have extracted from the mind of the medico-hypnotiser with whom they are in "psychic rapport." But this phenomenon has never been recorded, for instead of this, the somnambulists describe the internal human organs and the diseased state in which they find them in the halting terms of the ordinary layman.

Since the technical jargon of any given science is equivalent to a language, it must be inferred that, as somnambulists are unable to make use of even such a limited number of terms, in spite of the



intimate link between them and the hypnotiser, then we must logically conclude that they would be quite unable to talk fluently in a language which is unknown to them. This conclusion, which is indisputably founded on fact, has great value with regard to the elucidation of the above discussion, for similarly logic demands the concession that, in those cases where mediums converse fluently in a language which is unknown to them, it thereby proves the presence of an extrinsic entity, that is to say, of a spirit.

In conclusion, I think that I have been able to prove that in these two séances two great truths stand out clearly and unmistakably : the first, that not only the phenomenon of the Direct Voice is absolutely genuine, but that it is the most efficacious method that can be employed to convince the hardened sceptic ; the second, that from these sittings alone, there is a very strong presumption of the truth of what the spirits themselves affirm, namely, that they are actually the spirits of the dead who are communicating with the sitters by means of the Direct Voice.

To recapitulate : the following facts all point to the same conclusion, firstly, that these voices which succeed each other so rapidly in a single sitting, differ from each other in an extraordinary degree, and still more, that they demonstrate an enormous variety in their power of clearly expressing themselves. This is easily explained by the spiritistic theory, whereas it is not elucidated in any way by the "sub-conscious impersonation" hypothesis.

Secondly, the same inferences can be drawn from the "voices" which speak in languages unknown to the medium.

Thirdly, the same conclusion can be deduced from the phenomenon of the wonderful playing of the "Flex-a-tone," which little instrument accompanied the gramophone with the virtuosity of an accomplished musician. As not one of us understood the technique of this instrument it is necessary to presume the presence of an unseen player, assuredly not one of the sitters.

Fourthly, we are forced to the same conclusion by the communication which I personally received from Eusapia Paladino, who spoke in exactly the same tone of voice as that which she used in life, with the same strong Neapolitan accent, using the same small idiosyncracies of speech which are quite inimitable, and which characterised her personal relations with the author. Not to speak of the wonderful examples of *apports* which we obtained, which also reinforce such a belief, and which conclusively point to the fact that the spirits of the dead are actually present, as they affirm, one of these spirits being able to make a prophecy or premonition of death.

With regard to such facts as the materialisation of hands and feet, of the levitation and transportation from a distance of very heavy objects, of a signature obtained through Direct Writing ; these are all important, but their theoretical value pales before the greater and more important phenomena. All the same they all reinforce each other in demonstrating the almost limitless power of this most fortunate combination of four mediums working in conjunction. And it also shows what they might



accomplish if only it were possible for them to continue to hold such sittings regularly and methodically. With such excellent physical and mental mediumship it would doubtless be possible definitely to answer many of the perplexing theories and questions which have remained insoluble up to the present in the metapsychic field.

Alas! the continuation of such experiments is not possible at the present time, for unfortunately M. and Madame Rossi have to return to their London home.

## PART II.

At this point in the record the report in the pages of *Light* ceased, and the remainder of Prof. Bozzano's valuable matter has been kindly translated by Miss E. M. Bubb, specially for this article in PSYCHIC SCIENCE.

Before two of the important Members of our circle left for London four more séances were held in the Castle of the Centurione Scotto's at Millesimo, at three of which the writer was present. In these sittings very important manifestations were obtained, although, as a whole they were decidedly inferior to the two séances referred to in an earlier article. The reasons for this difference were both instructive and various. In the first place Marquis Centurione Scotto (who is one of the principal mediums) was feverish and ill for two days, and while he was indisposed he was obliged to occupy and fatigue himself with intellectual work during the day; besides this, unforeseen circumstances caused the temporary fusion of two experimental circles gifted with totally different forms of mediumship. This made a contrast of magnetic fluids, the one neutralising the other. It was, therefore, necessary to remove these four newly arrived sensitives from the circle, and they were obliged to content themselves with attending the séance as mere spectators. This fusing of two separate circles was interesting from another point of view, for it disclosed amongst the new investigators an excellent psychic who harmonised perfectly with the mediums of our circle. This is a valuable acquisition which will be most useful when we are able to resume our sittings. The fourth séance, at which the writer was unable to be present on account of family business, was a very important one. The report of that séance was written by Professor Passini. Alas, I am obliged to suppress the most important details of these sittings. In fact for various reasons of a delicate nature, I shall be obliged to omit all the most interesting incidents. This is most unfortunate and will render the account very poor and meagre, but it is inevitable.

*Sitting of August 26th, 1927, held in Marquis Centurione Scotto's palace at Millesimo.*

Nine persons were present: The Marquis and Marchioness Centurione Scotto and their son, Monsieur and Madame Rossi, Mesdemoiselles Ferraris and Chiappini, Professor Gildo Passini, and Ernesto Bozzano.



M. Rossi manipulated the gramophone, Professor Passini being entrusted with the note-taking.

The sitting commenced at 9.45 p.m. On the floor in the centre of the circle stood two luminous trumpets, a luminous "Flex-a-tone," and a small drum. The gramophone was started. Blasts of cold air were soon felt, then a powerful voice burst forth from the middle of the circle without using the trumpet. It was the voice of Cristo D'Angelo the spirit guide, who wished everyone "Good evening, good evening." Immediately afterwards the trumpets rose and whirled about the room, while one of them danced in the air, keeping time with the beating of the little drum, after which it descended and went round the circle, touching each person in greeting, commencing with Mme. la Marquise.

M. ROSSI : "Are the conditions good ?"

MLLE. FERRARIS : "I smell the perfume of a flower, and I feel a flower caressing my face."

PROF. PASSINI : "So do I. It feels like a large blossom such as a big chrysanthemum."

MME. LA MARQUISE : "Oh, thank you, thank you. My face was caressed by a large flower which was scented like a chrysanthemum or cypress."

BOZZANO : "I feel as though my head were being stroked by a small twig."

ROSSI : "Thank you, thank you. I feel the same thing."

MINO : "I was twice touched on the hair."

The trumpet rose, and D'Angelo's voice issued from it. Turning to Prof. Passini, he remarked : "The Professor was the cleverest person here, for he immediately recognised my voice."

M. ROSSI : "D'Angelo, are the conditions good ?"

D'ANGELO : "When so many spiritualists are present is it necessary to ask ?"

M. ROSSI : "Tell us who touched us with the flower."

D'ANGELO : "It was the spirit of an old gentlewoman who used to be mistress of this Castle."

The little drum rose in the air while invisible fingers began to beat it.

D'ANGELO (to M. Bozzano) : "You are welcomed by the spirits. I place myself at your disposal to the best of my ability."

M. BOZZANO : "Thank you. Is Eusapia Paladino present ?"

D'ANGELO : "Eusapia was here last night, and she is here again now, and is waiting until she can materialise her voice."

MLLE. FERRARIS : "D'Angelo, can you tell me whether it will ever be possible for me to obtain the 'Direct Voice' ?"

D'ANGELO : "Yes, by following the method adopted in England, and also here ; being careful to select men and women who know something of psychic matters, and who are mediumistic."

MME. LA MARQUISE : "D'Angelo, can you tell us whether we have done all that is needed in the chapel, or whether we ought to do anything more ?"

At this moment the "Flex-a-tone" rose in the air like a large,



luminous butterfly, and harmoniously accompanied the music of the gramophone. "Bravo, bravo!" Applause from all present. The trumpet rose and approached M. Bozzano, and Eusapia's voice said: "O Ernesto Bozzano. I am so glad to be able to see you occasionally."

M. BOZZANO: "Can you tell me, Eusapia, the names of some of the people whom you knew at the Genoa sittings?"

EUSAPIA: "Now I must rest a little, there is but little power." (The trumpet fell to the ground.)

After some time one of the trumpets approached Mlle. Ferraris, and a voice speaking in Piedmontese dialect gave his name as Vincenzo (the spirit of a Cavalry officer who died some twenty years ago.)

VINCENZO: "Last evening I came to keep you company because you were sad. You can feel happy about your sister for there is nothing wrong which cannot be cured." (This reply referred to a question put to this spirit a month before in a sitting held in another circle, and is therefore of great importance.)

D'ANGELO (in reply to a question from M. Rossi with regard to his less frequent manifestations at the sittings): "I do not speak so often because there are so many spirits who wish to talk, and beg to be allowed to do so. Now Eusapia Paladino is preparing to answer Bozzano." Instead of which Rabelais' voice was heard issuing, as usual, from the floor.

RABELAIS (in French): "Monsieur le Professeur, now I am going to explain to you about Quasimodo. Quasimodo was a real person. Victor Hugo took him as his model, but Quasimodo was not his real name."

PROF. PASSINI: "Can you tell me what it was?"

RABELAIS: "It is a Basque name. I can see how it is written, but I do not know how to pronounce it correctly."

PROF. PASSINI: "There is a great deal that I should like to ask you, but first I should like to know whether it is painful for you to come amongst us? If so, I will not trouble you."

RABELAIS: "I have to make a great effort to materialise my voice, but please ask whatever you wish, all the same."

PROF. PASSINI: "I have read that from time to time spirits incarnate; as four centuries have passed since your death, have you never reincarnated?"

RABELAIS: "Never."

PROF. PASSINI: "Pray excuse me, Master. You have spoken to me on two occasions, the first time you told me that you were very happy; the second time you said that you were wicked during your life-time, and that you are now expiating your bad deeds. Is there not a contradiction in this?"

RABELAIS: "No, because I have become purified. I am rising, rising, rising."

PROF. PASSINI: "When reading your works I have never had the impression of wickedness, and you were very much esteemed by those who knew you well."



RABELAIS : " It is one thing to speak of death, and quite another to die."

PROF. PASSINI : " How do you mean ? "

RABELAIS : " I tried to induce others to do right, but I did not always do it myself (spoken in a very low voice). I have no power . . . I can say no more."

Soon after this one of the trumpets approached Mino.

MARY : " I am your grandmother, Mary. Now listen. You won't study, and (by) behaving in that way you hurt Papa and Mamma. You must study. Study ! "

MINO : " Always the same tune. Everyone is at me about it . . . " (Mino stated that he was rapped on the head three times.)

Again all the sitters smelt the perfume of mignonette, chrysanthemums and cypress, and were caressed with flowers or with tiny branches.

MME. LA MARQUISE : " D'Angelo, may I ask a question ? Can you tell me whether my cook will recover ? "

D'ANGELO : " She will *not* get better."

MME. LA MARQUISE : " Will she be strong enough to return to me ? "

D'ANGELO : " She does not realise the seriousness of her illness ; but supposing that she returned it would cause you much trouble. Try to induce her to remain where she is, as it is for her own good."

After a short interval the trumpet approached M. Bozzano.

VOICE : " Dear, dear Ernest. I am you Mother, you did well . . . " (Unintelligible words followed.)

M. ROSSI : " D'Angelo, will you please tell Bozzano what the spirit wished to say ? "

D'Angelo repeated to Bozzano what his Mother had tried to tell him.

M. ROSSI : " D'Angelo, when you are able to do so please remember to answer Madame la Marquise's question about the tomb which was discovered in the chapel."

D'ANGELO (to Mme. la Marquise) : " You have done quite right. But I ought to tell you that there are many stray bones still there. Collect them all and bury them, out of reverence and respect."

After a short interval the trumpet rose and went to Professor Passini, speaking to him in a very broad Romagnolo dialect. (Here we had the most important manifestation of the whole evening, which, alas, cannot be published.)

The sitting was closed at 11 o'clock, and was resumed at 11.40 p.m.

Blasts of cold air were immediately felt, and some of the sitters were touched by materialised hands. One trumpet circled quickly around the other, but without rising from the ground, and then the spirit guide, D'Angelo, manifested his presence.

MME. LA MARQUISE : " Some time ago an anonymous letter was written which has been the cause of a good deal of trouble in my house. Can you tell me whether what was said in it was true, and whether the accused is really guilty ? "



D'ANGELO : "The accusation is false, that person is innocent. The letter was written by an untrustworthy servant." (All these details proved true.)

MME. LA MARQUISE : "D'Angelo, before long our sittings will come to an end, and for many months we shall not hear your voice, could you give me a remembrance? For even if it had no value it would please me so much."

MME. ROSSI : "Somebody is whispering words in my ear. It sounds as though they were speaking and chewing, or masticating, at the same time."

D'ANGELO (to Mino) : "Please oblige me by keeping your legs in their proper place." At that moment Mino was sitting with his legs stuck out, and in spite of the darkness D'Angelo had seen it.

D'ANGELO (to Mme. la Marquise) : "You will have to wait a little, but I will bring you a souvenir as soon as I can."

M. ROSSI (after an interval of silence) : "How is it that in the first sittings we received more "apports," and the voices were more frequent?"

D'ANGELO : "It is difficult to explain it, but it has to do with the circle being more or less in sympathy."

After a brief interval a voice issued from the floor in the middle of the circle. At the end of every sentence, the communicating spirit emitted a curious, characteristic sound obtained by the tongue pressed, against the roof of the mouth. Mme. Rossi immediately remarked that it was the same voice which had whispered in her ear shortly before. Mlle. Ferraris said that this voice and peculiar sound were distinguishing features of the spirit guide of their sittings, and that he was called "Cha." He was an Egyptian architect who lived fifteen hundred years before Christ. He was in the habit of communicating through a circle in Turin. Not long before he had spoken through a trance medium at Millesimo.

CHA : "Kirski, kirski!" (His usual greeting, being perhaps ancient Egyptian). "If anybody wishes to ask me a question I am here in order to answer it."

PROF. PASSINI : "I have heard that everybody has a protecting spirit, a sort of guardian angel. Can you tell me whether this is true?"

CHA : "Yes, everyone has guiding spirits, or protecting spirits, and they are nearly always relations of their charges who have risen to a high spiritual level."

PROF. PASSINI : "Thank you for your answer. But I am amazed that you should masticate while you talk."

CHA : "It is strange that a Professor such as you could imagine that a high spirit would eat whilst communicating. I have to make a double effort; that of materialising, and of speaking in a language that is not my own." (Here Mlle. Ferraris intervened, explaining that this peculiar sound made by Cha is caused by a defect in pronunciation owing to imperfect mediumistic conditions.) Professor Passini asked pardon for his involuntary mistake.



MLLE. FERRARIS : " Can you tell me anything of my friend Vincenzo?"

CHA : " Vincenzo is at Turin. I am here in order to answer any questions on behalf of your spirit guide."

MLLE. FERRARIS : " Thank you. Cha, will you take my greetings to the friends in Turin?"

CHA : " Sister, I will do my best to do so, and I will try to inspire the Turin friends to come here in order to learn, and to spiritualise their young minds. Good night, Brothers. Kirski, Kirski."

All replied : " Good night, and thank you."

After a short interval of silence, D'Angelo, the spirit guide, turning to M. Rossi, said : " Listen attentively. An historical personage is just about to manifest. There will be but little power for him to use, he will speak with both trumpets, and you must pay the utmost attention."

M. ROSSI : " What is his nationality?"

D'ANGELO : " French."

Then a long pause during which we felt blasts of cold air, and were chilled to the marrow. Mme. Rossi, and Mlle. Ferraris had a disagreeable sensation of restlessness and anxiety. Mlle. Ferraris is gifted with the interesting faculty of feeling in her own inner consciousness the mental state of the living or the dead who are near her. She exclaimed : " Oh, how bad I feel. The spirit who is going to communicate is a soul in torment."

All of a sudden the two trumpets rose and approaching each other, paused for a moment in front of Professor Passini, M. Bozzano, and Mme. Rossi, then they divided, one turning towards Mme. Rossi, and the other towards Professor Passini. A resonant and imperious voice said in French : " Good evening."

PROF. PASSINI : " Good evening. Who are you?"

VOICE : " I am Napoleon. Over one hundred years ago I passed through this place with my army. I inhabited this Castle. There was a battle . . . You will find traces of it . . . There are musket balls in the cloisters . . . I present my homage to the Marquis and Marchioness. Good night."

All replied : " Good night." See Fig.

Although Napoleon Bonaparte's fleeting manifestation was a great surprise to us all, when one considers the historical events connected with this locality in which the séances were held, such a manifestation can easily be understood. One must not forget that it was around the Castle of the Marquis Centurione-Scotto that Napoleon fought his first battle in Italy. The Battle of Millesimo was the beginning of his good fortune and of his glory. He had established his General Headquarters in this Castle, and the cloisters of the family chapel were invaded by the enemy, where a skirmish took place and muskets were fired at point blank range. It will be noticed that Bonaparte mentioned that in the cloisters one could still see the scars of musket-balls. This is true, for on the pillars of the cloisters there are many places where musket-balls have penetrated the stone to a great depth, the fire-arms





CLOISTERS OF THE CASTLE.



having been discharged at such close range. As said above, the communicating spirit spoke through the two trumpets simultaneously, a fact which has never been recorded before in the annals of the "Direct Voice." Moreover he had directed both trumpets towards the two members of the circle who were the most intimately linked with France, namely the wife of M. Rossi—who is a Parisian—and Professor Passini, who is deeply versed in French history, literature and language. As the trumpets measure about thirty inches in length it was possible for the communicator to direct one towards each of the two sitters, while uniting the mouthpieces, and to speak to both sitters through them at the same time.

Napoleon spoke very abruptly, in short, incisive sentences, with an amazing haughtiness and imperiousness, exactly as has been described by his biographers. If I wished to illustrate my meaning by an example I should say that his mode of speech strongly resembled the way in which Mussolini gave his message to the Americans, as reproduced by the phonograph. Mussolini spoke abruptly, in short sentences and the tone of his voice reminded one in a startling manner of the mediumistic voice we heard, but with this difference, that in Mussolini's oration one did not notice that haughty imperiousness of speech, such as one heard so markedly in the psychic voice.

Another curious fact was this, that, as already mentioned, when the manifestation was about to begin Mlle. Ferraris, the sensitive, exclaimed: "Oh, how bad I feel, the spirit who is about to communicate must be a soul in torment." This sensation experienced by Mlle. Ferraris is very instructive, because all must admit that our usual, or worldly, estimation of earthly glory cannot possibly coincide with the criterion of the value of such glory which exists in the spirit world. In other words, we realise that a man's acts, which in our unevolved and materially-minded world, cast an aureole of ephemeral glory around him, are not judged by our standards when seen from the standpoint of the spirit world. When one reflects that Napoleon caused the massacre of millions of men, not for legitimate defence, but through ambition and lust of conquest, and one also remembers his superlatively immoral and egoistic life, one can understand that the subjective sensations experienced by Mlle. Ferraris only too well mirrored Bonaparte's true feelings.

After Napoleon's manifestation the power waned. We noticed that one of the trumpets was being dragged painfully round the circle, and the voice of the spirit-guide informed us that: "There is no more power."

MME. LA MARQUISE: "D'Angelo, don't forget the little souvenir for me."

D'ANGELO: "Every promise is a debt."

The sitting closed at 1 a.m.

*Sitting of the 27th August, 1927.*

Present: Marquis and Marchioness Centurione Scotto, M. and



Mme. Rossi, Mlle. Ferraris and Chiappini, Professor Gildo Passini and Ernesto Bozzano, also four young men who had arrived that evening from another town. On the floor in the centre of the circle were placed the two trumpets, the "Flex-a-tone," and the little drum with two drum-sticks. Signor Rossi was attending to the gramophone, and Professor Passini was note-taker. The sitting commenced at 10.30 p.m. The gramophone was started. After a few minutes the powerful voice of Bert Everett burst forth from the ceiling, crying: "Good evening, souls," in English. All answered the greeting. The little drum gave a jump and moved away from the centre of the circle, followed by the drum-sticks. It was evidently not required at that moment.

D'ANGELO: "Good evening. I must tell you that there is a great deal of magnetic fluid to-night, but there are two different currents, one of them is suitable for the Voices, and the other one for psychical phenomena. If the circle is continued like this we shall not obtain any result."

M. ROSSI: "Can you tell us what we are to do?"

D'ANGELO: "It will be necessary for those who have just come to leave the circle, and place themselves behind the sitters."

The four young fellows got up, left the circle, and seated themselves behind the sitters.

M. ROSSI: "Is that right now?"

D'ANGELO: "Yes, that is excellent."

The gramophone was re-started. Shortly afterwards the trumpets rose high in the air, danced about, circled round, floated almost up to the ceiling and whirled about; then one of them descended, and touched each person in greeting.

D'ANGELO: "Good evening, Madame la Marquise. I have not forgotten the little souvenir you want. I am going to fetch it. Have patience a little longer."

The trumpet went to Mlle. Ferraris, and Vincenzo's voice (the spirit guide of the Turin Circle) spoke in Piedmontese dialect: "Hallo, my good friend. I am glad that our friends have arrived, please greet them for me."

MLLE. FERRARIS: "Cannot you greet them, and speak to them yourself? They would be so pleased."

VINCENZO: "No, I cannot do that because they are not in the circle. I must content myself with sending them my greetings."

One trumpet descended to the floor while the other rose and stopped in front of the Marchioness.

D'ANGELO: "Listen to me. The little souvenir which I have brought for you has not been stolen. I did not buy it, I found it, therefore, you can accept it without fear."

The trumpet moved away. In the darkness Mme. la Marquise searched for the gift but could not find it. Soon afterwards we saw the trumpet rise, turn upside down with the larger end upheld towards the ceiling, and we heard something small fall into it. Then the trumpet approached Mme. la Marquise and a small object fell into her lap.



MME. LA MARQUISE : " Thank you, dear D'Angelo . . . It is a Swedish match-box ! . . . But there is something inside. There is a tiny envelope of tissue paper . . . Oh ! it is a pair of ear-rings ! I can feel them . . . Thank you, very, very much, D'Angelo."

D'ANGELO : " Every promise is a debt."

MME. LA MARQUISE : " Thank you, thank you. But where did you find them ? "

D'ANGELO : " They did not cost much. Do not worry about it."

These ear-rings which D'Angelo brought in the form of an "apport" as a gift to Mme. la Marquise appeared to be perfectly new. They were formed of two Oriental pearls, which were, of course, not genuine, although they were very good imitations and very pretty. The setting was of real gold. When they fell into the larger end of the reversed trumpet one of the pearls broke off the gold setting, but the damage could easily be repaired. The great importance of this "apport" lies in the fact that the ear-rings were not brought from any part of the Castle, but from outside, and who can say from whence ? For they were, without doubt, quite new, and could not possibly have been obtained near the Castle, for it is completely isolated, and is a long way from the village of Millesimo, where, moreover, there is no jeweller's shop of any description.

Somebody sitting outside the circle asked if it would be possible to communicate with one of their relations.

D'ANGELO : " It is impossible to accede to the request of any person outside the circle. However, those sitters have a great deal of mediumistic power, and in time they will be able to obtain what they desire."

MLLE. FERRARIS : " May I ask ' Cha ' if he can answer a question which the friends who arrived to-night were discussing when in the motor-car ? "

D'ANGELO : " We cannot do as you request on account of the difference in kind between the strong mediumship of the four new arrivals, and the equally strong psychic power of this circle."

The trumpets began to dance about the floor in perfect rhythm with the music of the gramophone, then the " Flex-a-tone " rose and accompanied the music, twisting, twirling and rising right up to the ceiling. It then descended and lightly caressed the faces of members of the circle ; after which the trumpets removed themselves from the centre of the circle, and instantly the characteristic voice of " Cha " issued from this spot.

CHA : " I am very pleased to be amongst friends, and I am especially delighted to find that I can make my ' Direct Voice ' audible to our newly arrived friends. Later on I hope to be able to give information, as soon as I am able to speak with greater facility. Then the Professor may ask me what he wishes, and I will reply by means of my own medium. Do you understand ? "

PROF. PASSINI : " Yes. Thank you very much."

One trumpet approached Bozzano.



VOICE : " O Ernesto Bozzano. I am Eusapia. We are all delighted at the way in which you have devoted yourself to this work, but do not over-tire yourself."

MME. LA MARQUISE : " Excuse me, Vincenzo. Can you tell me if my dear boy is near me ?"

VINCENZO : " I see him behind you. He always stands there."

At this moment we heard a great crash, and not knowing what had happened we wished to turn on the light, but the gentlemen outside the circle begged us not to do so as one of them had fallen into a cataleptic trance. Immediately afterwards we heard Vincenzo's voice speaking through the mouth of the entranced medium.

VINCENZO : " It is all right. You need not worry."

MME. LA MARQUISE : " You know, Vincenzo, that we are troubled about a sum of money which we have lent to a certain person. Do you think that we shall be able to recover it ?"

VINCENZO : " You will never get it."

MME. LA MARQUISE : " Do you mean that the loan won't be repaid ?"

VINCENZO : " You will get nothing at all."

PROF. PASSINI : " Vincenzo, I suppose that you are able to see our good friend D'Angelo ?"

VINCENZO : " Of course I see him."

PROF. PASSINI : " Can you describe what he looks like, I mean how he appears to you ?"

VINCENZO : " He is tall of stature, and wears a broad brimmed hat which is looped up. He has a white face, and his legs . . ."

MME. LA MARQUISE : " Have you seen the lovely present he has brought me ?"

VINCENZO : " Yes, why, it is only worth tuppence halfpenny !"

MME. LA MARQUISE : " Don't disparage it. It is very pretty."

VINCENZO : " Yes, it is pretty, I don't deny it."

Vincenzo was succeeded by " Cha " who spoke through the mouth of the Turin medium. This sensitive being well known to " Cha " the latter could express himself with great clearness, although we still heard the same characteristic sound which distinguished him whenever he used the " Direct Voice," namely, that he ended each sentence with the curious sound produced by his tongue sucking against the palate of his mouth. He advised the four young men who had last arrived to start immediately in order to avoid accidents, as they had to be at their destination before dawn ; however, he consented to their postponing their departure for a short time so that each person might ask him a question, beginning with the Marquise Centurione Scotto.

MME. LA MARQUISE : " Do you think that I shall ever be able to speak to my son ?"

CHA : " His death is still too recent for him to communicate easily, however, three hundred and sixty revolutions of the sun will not have passed before you will be able to speak to him, and to see him."

MME. LA MARQUISE : " Where ? In Warsaw, or in London ?"



CHA : " You will speak to him, and you will see him ; then he will reincarnate quickly."

MME. LA MARQUISE : " Oh, no, no, I should hate that."

CHA : " Calm yourself, sister . . . He will reincarnate in a member of the family."

MME. LA MARQUISE : " Perhaps in one of Mino's sons ? "

CHA : " Perhaps. Now it is the Professor's turn to ask."

PROF. PASSINI : " First of all I wish to ask you not to call me ' Professor.' "

CHA : " I will call you Brother, as I do the others, for we are all brothers in God."

(At this point the pencil with which Professor Passini was writing broke, and he was not able to take any more notes of the very profound social, moral and philosophic remarks with which the communicating entity favoured us when answering the questions which he allowed us to ask him.)

With regard to the rapidity which the Marquis Centurione Scotto and M. and Mme. Rossi were able to obtain the phenomena of the " Direct Voice," he explained that this must be attributed to the influence exerted on their mediumship by Valiantine, the sensitive.

" Cha," in reply to a question by Professor Passini, told us that he had only had one reincarnation when on earth, instead of a dozen. In reply to another query he taught us that the way of truth is like the edge of a razor ; it *must* be followed, but at the cost of wounded feet.

The only fully recorded reply was in answer to Bozzano's question, and this was written down by him. He said : " You told us that the final goal of the evolution of the spirit is its reabsorption in God. You mean then Nirvana ? The annihilation of the ego ? "

CHA : " It is a mystery which you cannot comprehend. The final goal of the evolution of the spirit is its reabsorption in God ; that implies annihilation of the individuality, as you understand it, this is not, however, annihilation of the consciousness of the ego. A drop of water falls into the sea and is absorbed by the ocean, yet it still exists therein. What matter if the molecules which constitute it are no longer united, for they feel as though they were."

When all present had asked a question of the communicating spirit, he wished them good-bye, saying : " Good evening, Brothers. Kirski, kirski."

The sitting was closed. The four guests who had last arrived set off immediately in their car.

The second part of the sitting was recommenced at midnight. Everything was arranged as before. The light was extinguished, and the gramophone was started.

MME. LA MARQUISE : " I wonder where our D'Angelo found the ear-rings ! "

D'ANGELO : " Don't worry, they were not in this house. I got them a long way from here. I am only sorry that one of them got broken."



PROF. PASSINI : " D'Angelo, did you know ' Cha ' the spirit, before he communicated with us ? "

D'ANGELO : " Why, of course I knew him."

Mlle. FERRARIS : " D'Angelo, is there any fear of difficulties or danger for those young fellows ? "

D'ANGELO : " They are passing through a bad period of their lives. The beginnings of things are always difficult ; but no harm will come to them."

After an interval of silence :

D'ANGELO : " Now listen attentively, for a personage is going to communicate and you will have a materialization of one of his personal possessions."

Mme. Rossi and Mlle. Ferraris stated that they felt a disagreeable sensation. The last mentioned noticed a light on Professor Passini's head.

MDLLE. FERRARIS : " I see a marvellous phantom in our midst."

VOICE : " Soy Bamante de Navarra. Ego sum Hispanorum Dux. Hic tumultus. Por mi recuerdo vobis gladium fero."<sup>1</sup>

PROF. PASSINI : " Gratias, tibi agimus, salve ! "<sup>2</sup>

PROF. PASSINI : " Can you tell us, D'Angelo, how to pronounce his name ? "

D'ANGELO : " I think he said Bamante."

(On the wall of the Castle it is written Beaumont Navarrae Dux.)

At this moment a very heavy metal object suddenly fell from the ceiling and knocked the trumpets over. After searching around in the dark a large sword was found. *See Fig.*

M. ROSSI : " General Navarra's tomb was the one we found in the chapel, was it not ? "

D'ANGELO : " No, not that one."

M. ROSSI : " Then where is Beaumont de Navarra buried ? "

D'ANGELO (in a feeble voice) : " The power is going. We must stop, there is no more power."

M. ROSSI : " Will you come to-morrow ? "

D'ANGELO (in an almost inaudible voice as the trumpet fell to the ground) : " Yes."

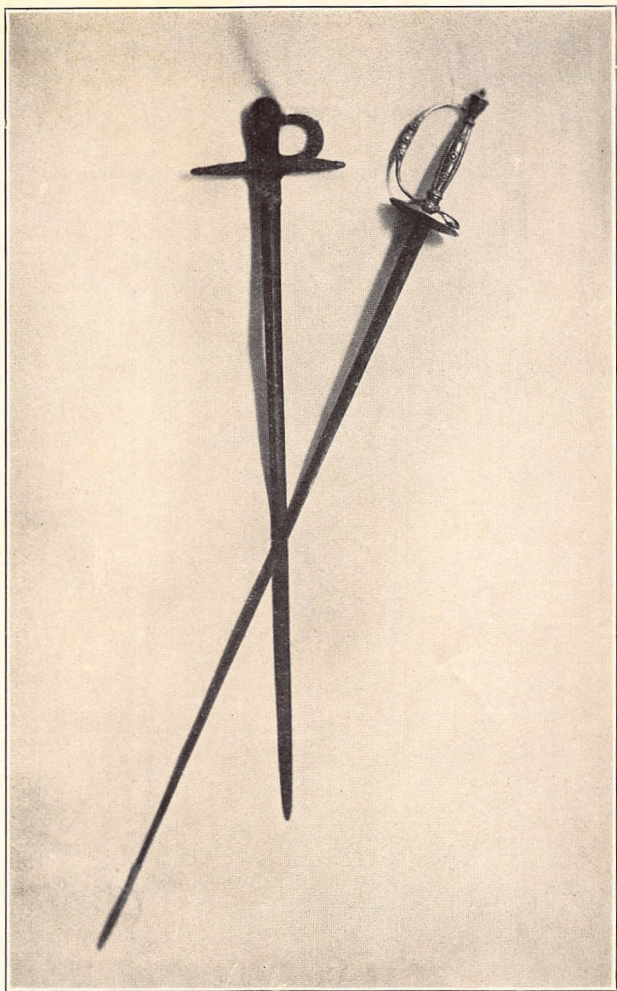
The sitting ended at 1.45 a.m.

The " apport " of this second sword is particularly interesting from various points of view. To begin with this sword is still longer and heavier than the one which the Toreador Guerrita brought us. Besides this it seems to be without doubt a Commander's sword. It has a magnificent blade of Toledo steel and the hilt and guard are artistically chased and pierced. All this goes to prove that it was actually General Beaumont de Navarra's sword. He died and was buried in this Castle in the year 1576, after the Battle of Cosseria which was fought not far

<sup>1</sup> " I am Bamante de Navarra. I am the leader of Spaniards. Here I am buried. For recognition I bring to you my sword."

<sup>2</sup> " I give thanks to you. Greetings ! "





*Apports.*—Séance of 24th July, 1927, at Millesimo Castle.  
THE SWORDS OF THE SPANISH GENERAL NAVARRO AND OF THE SPANISH  
MATADOR "GUERRITA."

*Note (a)*—The Spanish General owning this sword spoke in the "direct voice" in Latin, in order to be understood, he said. He stated he had died at Millesimo Castle and that his body is interred there. He gave his name (Navarro), and as a sign of identification that he was bringing along his arms (sword).

*Note (b)*—The Toreador's sword is of a special make, long and tapering. This one measures over three feet in length and weighs a kilogram, namely, two pounds and a fifth.







from the Castle between the Spaniards and the French. Marquis Centurione Scotto does not remember ever having seen such a sword, and he does not recognise it as belonging to him. Supposing that it were possible to prove this, then the "apport" would acquire great importance, but unfortunately it is not possible to do so, as the Castle armoury contains about a hundred swords, including two-handed swords, of all periods. For this reason it can be well understood that Marquis Centurione Scotto does not remember them all clearly. The guard of this "apport" sword is the most artistic and the most beautifully worked of all the swords in the Castle, and one could hardly fail to remember anything which is so distinctive in character. Moreover, it is worth noting, that this time the spirit guide, D'Angelo, did not tell us that he was about to bring us an "apport," but the *materialisation* of a personal possession of the spirit about to communicate.

*Sitting of 28th August, 1927.*

There were eight persons present: Marquis and Marchioness Centurione Scotto, M. and Mde. Rossi, Mdles. Ferraris and Chiappini, Professor Passini, and Bozzano. The sitting began at 9.45 p.m., the usual trumpets, etc., were placed in the middle of the circle, and the gramophone was started. After a few moments one of the trumpets moved quite slowly, as though tired. The gramophone played two records without anything happening.

D'ANGELO: "Good evening. There is very little power."

M. ROSSI: "Do you think the power will increase?"

D'ANGELO: "No. Even I could not talk to-night, much less the others, who wish to materialise their voices. We have had too many séances. It would damage the nerves of the strongest to sit so frequently. The mediums must take some much needed rest. Good-night."

Everybody greeted D'Angelo, and the sitting was closed at 10 o'clock.

*Séance of the 29th August, 1927.*

*Recorder:* PROFESSOR GILDO PASSINI.

*Present:* Marquis and Marchioness Centurione Scotto, M. and Mme. Rossi, Professor Passini, Mlles. Ferraris and Chiappini.

Two luminous trumpets, the "Flex-a-tone," and a little drum with two drum-sticks were placed on the floor. The sitting began at 10.20 p.m. M. Rossi manipulated the gramophone. Professor Passini was note-taker. The usual blasts of cold air were felt. After the third record had been played one trumpet rose right up to the ceiling and floated about, then it touched the chandelier and fell to the ground; the other trumpet gave a little jump and placed itself on the small drum, and the first trumpet rose and made a short flight in order to place itself close to the second one. Mme. Rossi noticed a materialised arm and hand which moved about.

D'ANGELO (his voice rising from the floor): "Good evening to everybody."

M. ROSSI: "How are the conditions?"

The trumpet standing on the little drum began to jump up and



down keeping time with the syncopated music, it continued to beat more and more loudly. Everyone exclaimed: "Bravo, bravo, go on if you can."

D'ANGELO: "The conditions are good."

ONE OF THE SITTERS: "How is it that Bert Everett is not manifesting to-night?"

D'ANGELO (jokingly): "He has an engagement in England."

ONE OF THE SITTERS: "Can you tell us with whom? Perhaps with Mr. Bradley?"

D'ANGELO (laughing): "That is a professional secret."

MME. ROSSI: "I can see a figure in front of me."

MME. LA MARQUISE: "Ow! They've stuck a little stick in my right eye. Whoever you are, Spirit, please be more gentle. Who are you?"

D'ANGELO: "An old grandmother. A bad character."

MME. LA MARQUISE: "Tell her to talk to me, instead of poking her finger in my eye."

One of the trumpets rose and approached Mme. la Marquise.

VOICE: "Louisa, I am Granny Marinetta. That was a punishment because you disobeyed my orders. You must act without delay on what I said about those nieces who are getting into bad habits. You must take special care of A . . . she is behaving badly, and she is not looked after sufficiently."

Professor Passini, Mlle. Ferraris, and Mme. Rossi stated that they were caressed by unseen hands.

MME. ROSSI: "D'Angelo, who caressed me?"

D'ANGELO: "One of your French friends who wishes to remain incognito."

PROF. PASSINI: "And who touched me?"

One of the trumpets climbed on to the little drum, then the drum and the drum-sticks were quickly pushed away. Probably they interfered with the phenomena through being too luminous. The sitters felt strong blasts of cold air. One trumpet stopped in front of M. Rossi.

VOICE (in Genoese dialect): "Paolin!"

M. ROSSI: "Who are you?"

VOICE (still speaking in Genoese dialect): "I am your father."

M. ROSSI: "Oh, papa, why did you not come sooner?"

VOICE: "I could not manage to speak. I have something I must tell you, but don't be alarmed. Your mother is ill, you must take care of her and not let her be so much alone."

M. ROSSI: "Could you not consult Dr. Barnett, and beg him to order her some kind of treatment?"

VOICE: "Paolin, advise her to be more careful, and to take more care of herself, she does too much. Don't stay too long in England. Something might happen, and you would be far away." (Kisses followed.)

The trumpet approached Mlle. Ferraris.

VOICE (in Piedmontese dialect): "I am Vincenzo. Hallo, how



are you? Everything went well with your friends the other night. Don't worry, they are all right."

Every now and then we all were struck by a hard thing like a stick. Prof. Passini felt small blows on his hands, Mlle. Ferraris on her legs, Mme. la Marquise on her knee, etc.

M. ROSSI: "D'Angelo, are you still with us?"

D'ANGELO: "Don't be afraid, I am still watching and guarding the circle."

M. ROSSI: "Who is touching us?"

D'ANGELO: "It is a jolly spirit, don't try to stop him."

MME. ROSSI: "There is still somebody close to me."

VINCENZO (approaching her with the trumpet): "It is that handsome boy. He wants to give you a kiss, but the presence of your husband makes him feel under a ban."

M. ROSSI: "Vincenzo, if my wife is willing I have nothing against it."

MME. ROSSI (who was kissed on the hair): "I have been given a kiss."

M. ROSSI: "But now that he has kissed her, mayn't we at least know who he is?"

VINCENZO: "I won't give him away, but I thank you in the name of the young man."

M. ROSSI: "Listen D'Angelo, Mme. la Marquise, like Bellotti, wants to make a collection of 'apports,' a sort of museum. Could you not bring her another 'apport'?"

D'ANGELO: "You do not find 'apports' growing on every hedge, besides which, to-night, it being the last sitting in the Castle you must content yourselves with 'Voices,' instead of 'apports.'"

One or two sitters who were touched by various unseen objects said: "But who is it?"

D'ANGELO: "There is an Armiger in armour, he is wearing a cuirass, and as he is walking round the room with his vizor lowered he keeps knocking against you with his weapons."

We heard a movement in the air, then something, possibly a sword, fell on to the trumpets and knocked them over.

MME. ROSSI: "Somebody passed in front of me, I saw him."

One of the trumpets approached Mme. la Marquise.

MARY: "Louisa, I am your mother. I am alarmed at the way that Mino rides his motor-cycle. You must be more careful about him. I saw him the other day near Saliceto, during the races, and he was going at a terrific speed."

MME. LA MARQUISE (who felt a caress on her knees): "Thank you, dear, but what am I to do?"

MARY: "Throw the motor-cycle into the Bormida. You *must* save the family name." (Mino is the only remaining son of Centurione Scotto.—Ed.)

D'ANGELO: "There is very little power, and you are tired, stop the sitting."



The light was lit in the next room, and the sitting was closed at 11.45 p.m.

SECOND PART OF SITTING, 12.15 p.m.

D'ANGELO : " Good evening."

M. ROSSI : " Can you tell us whether Bozzano has found everything right at home ? Why did he not return this evening ? "

D'ANGELO : " All is well, and quite in order, but he is a man who gets worried too easily, and he did not dare to leave the house empty."

M. ROSSI : " Do you know whether my mother has started on her journey yet ? "

D'ANGELO : " You will see her some time to-morrow."

M. ROSSI : " Will you come to our séances with Valiantine in London ? "

D'ANGELO : " When you are at the sittings in London you must pay great attention to what happens. Take notes. Write down all the details so that you can report them to the Marquis, who needs proof."

M. ROSSI : " I feel a stick touching me. Who is it ? "

D'ANGELO : " It is the sword of the Armiger who is till moving about amongst you."

MME. LA MARQUISE : " Will the communications in London be in connection with my son ? "

D'ANGELO : " No. It will have to do with test cases for the Marquis."

One trumpet rose and immediately dropped on to the top of the other one. M. Rossi removed them both.

M. ROSSI : " In removing the trumpets did we correctly interpret your wish ? "

D'ANGELO : " Yes." (The " Flex-a-tone " was also thrown into a corner.)

MARQUIS CENTURIONE : " D'Angelo, I heard a knock, what was it ? I appear to see a tall, slightly luminous figure. A sword ran into my chest. What is it ? "

D'ANGELO : " Do not be afraid, I am guarding you. It is the Armiger who is walking round with his vizor lowered, and he cannot see well."

PROF. PASSINI : " Look here, Armiger, cannot you tell us who you are ? What nationality are you ? D'Angelo, who is it ? "

D'ANGELO : " He appears to have been master of this house in ancient times. He used to live in this Castle."

The trumpet approached Mlle. Ferraris.

MLLE. FERRARIS : " Who are you ? "

VOICE : " Dear Rita, I am Battistina. I have come to greet you because this is the last evening that I shall be able to speak to you. Take care of the child. Do all you can to bring her up well."

MLLE. FERRARIS : " Yes, I promise you I will. Am I doing right n sending her to Como ? "



BATTISTINA : " Yes, to Sœur Hélène. Please greet everybody, especially papa."

MLLE. FERRARIS : " Can you tell me how he is ? "

BATTISTINA : " Quite well, quite well. I am always with you."

The trumpet approached Professor Passini.

PROF. PASSINI : " Who is it ? "

VOICE : " It is your mamma. Take care . . . (The voice was low and the words were not clear.)

PROF. PASSINI : " D'Angelo, I have not understood properly, will you have the goodness to repeat what she said, with your strong voice."

D'ANGELO : " She told you that to love the spirits is right, but that you must not neglect your studies on that account."

MME. LA MARQUISE : " Can I speak to Count C.R. ? "

D'ANGELO : " The Count of whom you speak is still asleep, as he has slept all his life. He is not conscious of anything yet."

MME. LA MARQUISE : " Then could I speak to my uncle who died last year ? "

D'ANGELO : " Your uncle is still very weak. He cannot materialise his voice, you will have to wait a long time yet."

MLLE. FERRARIS : " I see in our midst a fully formed figure ! "

Immediately afterwards a gentle, affectionate voice spoke to the sitters from the middle of the circle. The most important manifestation of the whole evening now took place, but unfortunately it is not possible to publish what followed ; however, in my concluding remarks I shall make a veiled reference to this communication, which will partially enlighten my readers as to this personage.

D'ANGELO : " There is very little power. You must have patience. The Armiger and the 'apport' of the 'asperges'\* (holy water sprinkler) have consumed all the power."

PROF. PASSINI : " Can you not send the Armiger away ? "

D'ANGELO : " He is stronger than we are, we cannot manage it. Before I leave I bring you greetings from the spirits."

The trumpet went round caressing the knees or the arms of all the members of the circle.

PROF. PASSINI : " Thank you, thank you, dear D'Angelo, for all you have done for us, and we hope to meet again soon."

D'ANGELO : " Let us hope so. Good night. "

EVERYBODY : " Good night."

The sitting was closed at 1.30 a.m.

## COMMENTS AND ELUCIDATIONS.

By PROFESSOR BOZZANO.

I feel it my duty to introduce to my readers the pleasing personality of our spirit guide—Cristo D'Angelo—and to give a few details of his past life. In our sittings he has proved himself to be one of the

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\* See photo "Asperges" later.



most reliable and the most excellent conductors it would be possible to find, gifted with splendid practical common-sense, combined with a continued vigilance which misses nothing that happens during the course of the sitting. If any member for an instant forgets the fundamental rules which must be observed in order to obtain the best results, for instance, supposing that someone sticks out their legs, or crosses one over the other, immediately—although the room is in total darkness—the trumpet rises and accosts the sinner, and the voice of the spirit guide, cries : “ Put your legs in their proper place.” If any mistakes are made in the constitution of the circle he immediately intervenes, telling us what we ought to do. If a communicating spirit cannot succeed in making himself intelligible, he immediately repeats the words which have not been understood. Besides this, he never refuses to give information and particulars about the spirit who is trying to communicate, and he is always ready to impart advice and encouragement, not sparing a rebuke for those who deserve it. At one séance there was a sitter who was obsessed by the preconceived idea that all was illusion, hallucination or fraud ; this Cristo D’Angelo immediately read in his mind. He accosted him, reprimanded him, and had him turned out of the circle. Experimenters who have sat in our séances must allow that Cristo D’Angelo can read the thoughts of those present, and also that he can see perfectly well in the dark ; this is an embarrassing fact for those who assert that every phenomenon can be explained by fraud. It is an interesting fact that Cristo D’Angelo used to appear in Valiantine’s sittings before Marquis Centurione Scotto went to London. When first the Marquis and M. Rossi attended Valiantine sittings, as Mr. Bradley’s guests, their host informed them that for some time they had had the manifestation of an Italian spirit who had given the name of Cristo D’Angelo, that he could speak nothing but Italian, and that, as he was understood by no one present he had been obliged to content himself with singing verses of the folk-songs of his own country.\* At the first opportunity Cristo D’Angelo communicated with his fellow-countrymen, referred to his ancestors, and announced that he was a Sicilian, native of a little village, of which he gave the name, in the neighbourhood of Palermo. He added that he used to be a shepherd, and had died about forty years ago. In confirmation of these details, he speaks, as a matter of fact, in the very broadest of Sicilian dialects, and often uses most expressive and suggestive words which tend to corroborate the truth of his statements. At his last sitting in London, Marquis Centurione Scotto informed Cristo D’Angelo that as soon as he returned to Italy he intended to start an experimental circle,

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\* There is no doubt that he also appeared—the name given being Christoforo Angelo—at the first séance ever attended by Mr. Bradley, in 1923, namely when, as Mr. de Wyckoff’s guest, the author of “ Towards the Stars ” sat with Valiantine at Arlena Towers, U.S.A. As no one present understood Italian, D’Angelo could do nothing but sing Sicilian songs. See “ Towards the Stars,” Chapter III, page 34.



in the hope of obtaining the "Direct Voice," and he begged D'Angelo to be so good as to come and assume the function of spirit guide of the circle, which Cristo D'Angelo promised to do. We have seen how well he has kept his promise.

When considering the last four sittings as a whole and comparing them with the two referred to previously, one notices that fewer cases of personal identity were recorded in the second series than those reported in the first. All the same three very important incidents occurred during the last four sittings, which contained important instances of personal identity. From the scientific point of view they do not, perhaps, afford such good evidence of survival as do those first two sittings, at which the author was present. But they demand earnest consideration and have much cumulative value. The first of these cases refers to the psychic personality of Buonaparte, who expressed himself with characteristic voice and language, and whose temperament strikingly resembled that described by his biographers. And this is no small matter. Unfortunately it was not possible to record the other manifestations, for obvious reasons. I must point out that the most important part of these incidents, is the fact that each entity spoke quite fluently in his native dialect, the one in Venetian, the other in the broadest Romagnolo vernacular. Now everybody will agree that it is far more difficult to speak one of these characteristic dialects fluently, with special idioms and untranslatable turns of speech, than it is to learn any foreign language; while the acquiring of that perfect accent which is peculiar to them is even more difficult, in fact it is almost impossible to acquire it even after years of practice. Therefore, who were these people who spoke these dialects with such perfect fluency? Is not this alone a valid proof in favour of the actual presence of these spirits who affirmed that they were present, and who were native respectively of the Venetian and the Romagnolo Province? Be it noted that the gentle, paternal voice of the Venetian personage had the exact timbre and sweetness of tone which had distinguished him in life, for he had been personally known to several of those present. This is true both of the dialect, and of the expressions which he used during his long conversation, but . . . enough, it is impossible to reveal the whole of what transpired, it must remain a mystery.

There were some interesting features with regard to the "apport" phenomena, particularly that of the Marchioness Centurione Scotto's ear-rings, which are very remarkable on account of their being brought from a distance—one wonders from whence? From a theoretical point of view the manner in which the "apport" appeared is extremely curious and interesting. We all saw the trumpet rise towards the ceiling, and turn upside down so as to place the large end uppermost, then we heard something fall heavily into the trumpet as though the object had dropped from the ceiling. As this is a very important matter I will cite a similar incident which tends to confirm the supposition that the ear-rings actually fell from the ceiling. I



quote the case of an "apport" which occurred in full light, this being observed in his own home, by the Rev. C. L. Tweedale, a fact which he describes in his most interesting book, "Man's Survival After Death." I may say that it was through the mediumship of his wife that the marvellous phenomena, both the spontaneous and the experimental variety, were obtained. He writes:—

"*Sunday, 13th November, 1910.*—Mother had sustained cuts on the head, and she, my wife, and I were all in the dining-room at 9:20 p.m. We were all close together, mother seated in a chair, self and wife standing. No one else was in the room. My wife was in the act of parting mother's hair with her fingers to examine the cuts and I was looking on. At this instant I happened to raise my eyes and I saw something issue from a point close to the ceiling in the corner of the room over the window and distant from my wife (who had her back to it) three and a quarter yards, and four and a quarter yards from myself, facing it. It shot across the room close to the ceiling and struck the wall over the piano, upon which it then fell, making the strings vibrate, and so on to the floor on which it rolled. I ran and picked it up, and found, to my astonishment, that it was a *jar of ointment* which mother used specially for cuts and bruises, and which *she kept locked up* in her wardrobe. The intention was evident, the ointment was for the wound! I saw it apparently come through the wall, near the ceiling, and this with no one within three and a quarter yards of the place. The room is over nine feet high and was brilliantly lighted by a hundred candle-power lamp, and the door and window were shut, the latter fastened, and incapable of being opened from the outside."

Such is the magnificent "apport" phenomenon which occurred spontaneously in the Rectory of the Rev. C. L. Tweedale, and which was observed in full light. I may state that the narrator is not only a clergyman of the Anglican Church, but is also a man of science, and a well-known astronomer. Considering the above incident we can infer the great probability that the "apport" which we observed came through the ceiling. How are we to explain such a phenomenon? From the theoretical point of view I must point out that in the detailed description given by the Rev. C. L. Tweedale certain facts force one to the conclusion that we are confronted by the extraordinary phenomenon of the "Passage of matter through matter." Disturbing mystery, but what matter! Facts are facts.

It will be the arduous task of our descendants to understand and to explain these facts, as far as the human mind can grasp them. Our business is less strenuous, for it is the accumulation of facts which will serve as the foundation on which the theories of the future will be based.

Following the "apport" of the ear-rings, we obtained that of the word which had belonged to General Navarra. A most wonderful "apport," this, partly on account of its size and weight, and partly because it tends to prove the actual presence of the spiritual entity



who affirmed that he was the Spanish General, Beaumont de Navarra ; and indirectly he confirmed this fact by speaking in Spanish, a language unknown to all present. He also spoke in the Latin tongue, as gentlemen of his day would do when they found it necessary to converse with other gentlemen of a different nationality. This sword also fell heavily from a height, almost as though it, too, had entered the room through the ceiling. *See Fig. ante.*

Finally we had a still more unique "apport" that of a church "asperges," or Holy-water sprinkler, with which the eminent prelate blessed all present, one after the other, at the last sitting. The Holy-water sprinkler belonged to the private chapel of the Castle, and must have been brought from thence.

We still have to discuss possible objections connected with the more important points which took place during this series of sittings. Amongst those readers who are sufficiently versed in metapsychic phenomena will be some who, from the point of view of the spiritistic interpretation of these facts, will be both perplexed and doubtful, owing to the appearance of great historical personages. I hasten to say that there can be no one more diffident than I, at accepting these great names at their face value, when they are the product of undeveloped mediumship. These great names only demonstrate the fact that the medium is a victim of sub-conscious impersonation, or of spirit-impersonation. Here I must add that if I affirm that the theory of spirit-impersonation is logically more probable than that of sub-conscious impersonation which presupposes a fantastic creation of the sub-conscious mind, then this affirmation is due to the fact that the more I study and analyse these mediumistic phenomena, the more I am convinced (on the basis of fact) that these *spirit* impersonations are very frequent, whereas the sub-conscious impersonations are extremely rare, doubtful, and possibly non-existent in the annals of true mediumship. (This must not be confounded with hypnotic subjects.) All those who have the opportunity of studying an adequate number of these facts will invariably find many circumstances which are quite irreconcilable with the sub-conscious impersonation theory. Our own sittings furnish an excellent example. As by hypothesis sub-conscious impersonations are created by the desires and aspirations of the medium and sitters, the Marquis and Marchioness Centurione Scotto should certainly have had a communication from their soi-disant son at every sitting, instead of which he never, never came. This being the case, my conclusions are as follows : As the result of long and earnest research I consider it proved that in experiments with the "Direct Voice," as in every other form of mediumship, it is possible to find—and occasionally we do find—cases of spirit impersonation. On the other hand I declare that I feel that logic forces me to recede farther and farther from my early conviction, namely, that sub-conscious impersonation is a common phenomenon in mediumship. This hypothesis is not



tenable, for, instead of proving the theory, the facts contradict it over and over again.

Returning to the question of the historical personages who manifested in our séances. If one analyses the facts one finds that in our case, their intervention is quite understandable. I have referred to some of these reasons, and I now return to them before proceeding to analyse other incidents. Supposing that the human spirit survives, there is no doubt that Professor Gildo Passini, having consecrated years of study to two great French writers—Rabelais and Victor Hugo—an intimate psychic (or telepathic) rapport would be established between the spirits of these two personages, and the sub-conscious personality of Professor Passini. So much so, that, from a metaphysical point of view, such an incident might almost have been predicted, namely that they would be likely to try to communicate in any circle in which Professor Passini was an experimenter. The same may be said of Napoleon Buonaparte, for he would be very likely to appear at an experimental circle which was sitting in the neighbourhood in which he had lived during one of the most solemn periods of his life, and where he had fought and won the first battle of his most brilliant career. This, which might be described as a case of "Telesthesia," a phenomenon caused by a "psychic rapport" with the place, or the environment, would also explain the appearance of General Beaumont de Navarra, who would be able to communicate more easily on account of his remains being interred in the private chapel of the Castle in which the experiments were held. In each of these cases there would be a kind of sympathetic vibration between the two spirits, and the Castle surroundings, through which power they would become conscious of the mediumistic séances which were being held in the locality, and consequently they would take the opportunity of communicating with the living. Neither of them would have been able to manifest, at any rate not in the same way, at the preceding sittings held by our circle in Genoa, because the spirits in question would, presumably, not have known that these séances were being held. In other words, in the Genoa experiments the "wireless telegraphy" was not functioning between these spirit entities, neither were they in touch with the sitters, because there was no sympathetic vibration between the dead and the Genoa surroundings, nor between the living and the dead.

With regard to the manifestation of "Cha," the Egyptian sage, this was a different type of apparition. "Cha" had been communicating for some time through a group of experimenters in Turin, and it was he who informed them that "Direct Voice" sittings were being held not far from there. He advised them to endeavour to be present at these experiments, so as to learn the best method of procedure when holding similar sittings. Theoretically this is extremely interesting, when it is remembered that not one of the Genoese group had ever mentioned any of their experiences in public; besides which "Cha," the spirit Guide, had promised to put the two circles in communication,



and he accomplished this by having recourse to one of those so-called "fortuitous chances." (However, psychical research shows us that in reality most of these chances are far from being fortuitous.)

Apparently by chance, Mlle. Ferraris, a member of the Turin Circle, went to stay with a friend whose family lived in the country, and while there Marquis Centurione Scotto's son arrived on his motor-cycle. Something went wrong with the engine just outside the house in which Mlle. Ferraris was staying. Marquis Centurione's son needed a little help from the owners of the house, and in this way he got to know Mlle. Ferraris. Something was said about Spiritualism, and he mentioned that at his home they were experimenting with the "Direct Voice." The rest can be guessed. Mlle. Ferraris was invited to sit in the Millesimo Circle, where the spirit of the sage "Cha" immediately communicated, saying amongst other things, that he had induced the Turin Circle (*which was sitting in séance at that moment*) to come to Millesimo. The next day a telegram was received to say that they would arrive that evening.

Without revealing the secret of the exalted personage who appeared at the last sitting I must remark that his intervention was connected with a previous communication from Victor Hugo, the poet, who had exhorted Professor Passini to endeavour to obtain an audience with the high authorities at the Vatican, to impress upon them the urgent necessity, in the best interests of the Catholic Church, not to let other Christian sects outstrip them in studying and assimilating the present-day evidence for survival. He most earnestly urged them to receive the Spiritualist movement into the bosom of the Church, even should it be necessary for the Vatican to discipline it. In the last sitting this eminent, defunct personage of the Vatican manifested in order to confirm the advice given to Professor Passini by Victor Hugo; he assured him, however, that he would still find great resistance to these new truths from the Vatican. As related above, before he left, this exalted personage blessed all the sitters with the "asperges" which he brought into the séance room in the form of an "apport." At the end of the sitting this Holy-water sprinkler was found lying on the carpet in the midst of the circle. Needless to say Professor Passini does not possess the heroic courage necessary to attempt such a forlorn hope as that confided to him by these two great souls. For my own part I content myself with making the following statement, namely, that these two spirit communicators are right when they affirm that the Spiritualist movement is quite reconcilable with all existing religions, without damaging any of the fundamental principles which inspire them. It is only necessary to say that all religions would derive an immense advantage if they accepted and proclaimed this great new doctrine. The fundamental principles—the only vital ones—are contained in all religions, and with the aid of this new truth it is possible to prove these principles experimentally, scientifically, and on the basis of fact. With regard



to this great truth, Sir Arthur Conan Doyle, the celebrated English author, recently spoke as follows :—

“Spiritualism is a religion for those who find themselves outside all religions ; while on the contrary it greatly strengthens the faith of those who already possess religious beliefs.”

In other words, not only the Catholic religion, and all other Christian Faiths need have nothing to fear from the advent of the new Science of the Soul, but they will find it a precious ally for the reinforcement of that faith which is in rapid decadence at the present time. In any case the triumph of Spiritualism is certain, and is sure to take place ; for this is bound to happen when new ideas are based upon fact. The Tribunal of the Inquisition forced Galileo to abjure, with solemn words, the scientific truths which he had discovered. But that did not prevent the truth from triumphing, in spite of his abjuration ; for facts are facts. May the eminent authorities at the Vatican remember this, and frame their actions accordingly, being inspired and illuminated by wisdom.

## A SITTING WITH THE CREWE CIRCLE.

By H. F. LAWTON, A.R.C.S. (Lond.).

On July 20th, 1928, a visit was made to the home of Mrs. Buxton, of Crewe. A séance was arranged and at 6.30 the same evening, there sat round a small table Mr. Hope, Mrs. Buxton, myself, and Mrs. Wain (my wife's mother), in the order given. A packet of six Imperial plates (purchased by me previously that day from a Crewe chemist) was placed on the table. Our hands were placed on the table palms downwards, the hands of each sitter touching those of the neighbouring sitters so that a complete ring was formed. “Lead Kindly Light” was sung, and an invocation was given by Mr. Hope in simple language. The feeling of sincerity appeared uppermost. The packet of plates was then held by Mrs. Buxton between the palms of her hands. Mr. Hope superimposed his hands. Mrs. Wain and I superimposed ours similarly. Mr. Hope then suggested that we might like to think of the spirit whose likeness we desired. Arch-deacon Colley, we were told, held the opinion that this helped the production of extras. Another hymn was sung. Mrs. Buxton offered up a prayer and this part of the proceedings then closed with the singing of the Lord's Prayer.

Mr Hope and I adjourned to the dark room, the packet of plates being in my hands. The red light was switched on and I opened the packet. I selected two, signed them and loaded the slide. I retained possession of slide and adjourned to the studio. Mrs. Wain and I sat on chairs in front of the curtains used as a back cloth. Mr. Hope then took the slide and placed same in his quarter plate camera. Mr. Hope held his left hand on the camera, and held Mrs. Buxton's left





THE LATE MR. WAIN. A Psychic Photograph  
(Crewe Circle).  
Mr. Wain died April 5th, 1928.







hand in his right. They both closed eyes and apparently offered silent prayer. An exposure of about ten seconds was allowed. Two plates were exposed. I took the slide and adjourned with Mr Hope to the dark room where I developed the plates. After fixing and washing the plates were examined and on one I immediately recognised an extra of my wife's father, who had passed to the Higher Life on the April 5th, 1928. The finished photograph has been shown to relatives and the extra has been immediately recognised in each case.

My investigation was carried out in the laboratory manner and in view of the result I can testify to the honesty and sincerity of the Crewe mediums and that the supernatural phenomena is genuinely produced.

It has to be borne in mind :—

1.—No preparation for deception was possible as :—

(a) No appointments had been made.

(b) The sitters were absolute strangers to the Crewe medium and their identities were unknown till the sitting was over.

2.—The plates or their container never left my sight.

3.—The plates were not handled by Mr. Hope.

4.—There is no known photograph in existence of the late Mr. Wain in the attitude depicted in the extra.

## EXPERIMENTAL PHOTOGRAPHY IN SITTINGS FOR PSYCHICAL PHENOMENA AT THE COLLEGE.

THE MEDIUMSHIP OF MR. J. LEWIS OF SOUTH WALES.

By Mrs. J. HEWAT MCKENZIE (*Hon. Principal*).

It is not every physical medium who will submit to the photographic flash when phenomena of a physical order are being produced.

College workers have been fortunate on two occasions in recording phenomena in this way, with Frau Silbert of Graz. In Warsaw with Kluski, in Paris with Eva C., in Munich with Willy Schneider, and in Boston with Margery, and on other occasions, researchers have obtained excellent results showing unmistakeable phenomena while the medium was under satisfactory control.

Recently at the Marylebone Spiritualist Association with a medium Mrs. Henderson, whose work has been patiently built up with the use of a degree of light, ectoplasmic formations have been photographed, and Mr. F. W. Hawken, the Hon. Secretary and his group are to be congratulated on the results which have only been achieved by surmounting many difficulties.

At the College in May last (1928), during a visit from Mr. J. Lewis, the Welsh medium, whose work had been under examination on



previous visits, permission to try for some photographic results, was given by his 'guide.' But whether through some personal inhibition, conscious or unconscious on the part of the medium, on every occasion during this visit when the signal was given for the flash, the article supposed to be in movement—tambourine, bell or luminous slate—was heard to fall before the flash was achieved, and the photograph revealed it upon the floor.

Inexperience on the part of the guides, or the effect of the flash upon any supposed ectoplasmic extrusion supporting the article, would have had the same effect. The one thing that seemed satisfactory was that Lewis, who sits only in the dark, is shown roped in his chair, with the sealed thread tying his thumbs together, while the ears of the sitters had registered the loud rattling or ringing of the article and its fall; the red light turned on a few seconds after the flash for examination of the medium's bonds, showed these intact.

Major C. H. Mowbray, a College research worker, who has shown the greatest patience in this slow and delicate process of photography, encouraged the medium's guide "Star," to seek help from someone who knew how to handle this matter, and to be prepared to try again on the next visit. This he promised to do.

The medium's confidence that nothing harmful had resulted to him from the flash, made only at the signal given by his guide, was now established, and on the next visit in September (1928) a considerable advance was noted. The medium had seen the previous photographic results and seemed interested in securing something more conclusive. Mrs. Lewis who always accompanies her husband, and who sits under conditions of control by other sitters, is a great encourager when any suggestion to try something new is made, and we are grateful for her help. Lewis, like so many Welsh mediums, has been brought up on the stirring power of the Welsh hymns, and responds to these much more readily than to our feeble southern lays. Happily Mrs. Lewis is a host in herself in this respect, and is never at a loss for a rousing chorus either in English or her native Welsh. The gramophone which we have endeavoured to use, is refused by the medium's guide who asks us to "sing, sing."

The photographic results on this visit were much more satisfactory. The article was heard to fall only after the flash was over, showing that experience had been gained as to how to hold the "power." Two cameras were always used simultaneously, focussed on the medium from different angles. A full-plate with an R.R. crystal lens, and a half-plate fitted with the quartz lens sent by Dr. Crandon from Boston at the request of the College. Ilford Iso-chromatic plates 700, were used for both. The exposure for a flash-light photograph is approximately 1/50th of a second.

Both in May and September curious effects were noted on the opaque red electric bulb which hangs from the ordinary three light chandelier in the middle of the séance room. This is used for an adjustable red light of three strengths, and can only be lit by pulling



the cords attached to the special fitting. It is necessary to stand up in the circle to do this. The sittings were in complete darkness but in a number of cases—not in all, though the same photographic process was used on every occasion—the bulb seems to be luminous showing radiation and sometimes distortion. On other occasions the same phenomena is seen on one of the lamps with glass shades on the chandelier above. The group of small photos (*see* Figs. 1, 1a, 1b, 1c) will give some idea of the curious effects showing the lamp with and without radiation. \*

In another instance (*see* Fig. 2) we have a most curious and unexplained phenomenon. In addition to radiation in the hanging lamp a reproduction of this same red bulb, reversed, is seen on a level with the chest of the sitters. There were no reflections which could have caused this. There was rather strong mediumistic power in this circle, if any explanation for the "phantom" bulb can be found in this. This photograph when enlarged many times reveals the high lights of the fittings of the lamp showing that it is a reproduction of the one hanging from the ceiling. Another unexplained feature is the appearance of a tumbler in the forepart of photograph, again as if between two sitters. There was no tumbler in the room.

At the following sitting another curious lamp effect was photographed (*see* Fig. 3). It will be seen that another "ghost" lamp is seen on the left of the original lamp which has radiation effect and also a distortion in shape.

In the same photograph note the tambourine behind the medium's chair, but not resting on it as an enlargement clearly shows. It seems to be spinning rapidly—medium's right hand is blurred as if it had been used or drawn upon.

These photographs have been submitted to an eminent authority on psychic matters, who suggests that there may be some connection between the etheric matter used for the production of physical phenomena and something in the electrical current, and further experiments were suggested as to making use of an extra red bulb suspended by a cord without electrical attachment, to note whether it would be similarly affected. This was tried out in a series of sittings in November, but neither lamp showed any results on this visit.

This same bulb has on other occasions been the centre of psychic activity. During a visit from Frau Silbert of Graz in January, 1926, phenomena in connection with it were noted while we sat round the séance table in excellent red light.

I cannot do better than refer readers of PSYCHIC SCIENCE to the issue Vol. V, No. 2, July, 1926, p. 112-14, and for those who have not a file the following reference must suffice :

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\*Various photographic experiments have been made in the room under the same conditions, with the flashlight, but without the presence of the medium, but no radiation has resulted.



## QUOTATION.

*"Herr 'Nell' (Frau Silbert's control) makes play with the Séance Room Lights."*  
(By Mrs. Hewat McKenzie.)

"Exactly over the College séance room table is an electric pendant with a centre light and three others. In the centre bracket was fixed the adjustable red light, which was manipulated in three degrees by means of a cord arranged on a pulley, and which could be handled at the table without moving.

"At a photographic experiment on January 5th, 1926, it was suggested that 'Nell,' who seemed so ready to touch and handle might be able to grip the cords and adjust the lights if they were lengthened and placed in the aperture of the table. This was at once done, and small weights were put on the ends to grip by. Mrs. K. and myself carefully controlled Frau Silbert's hands and feet, one each.

"(No 2. Red Light).—The cords were no sooner lowered in the aperture than they began to tremble, reminding one of the action of a line when a fish is nibbling. Soon control seemed to be gained, and the light was turned off and on at various degrees. It seemed slightly more difficult for the power manipulating the cord to turn the light on than off, though our own use of the cords did not show that one was harder to pull than the other.

"'Nell' was apparently ready for any new game proposed, and on many occasions after this the same thing happened when the cords were placed in the aperture. Dual foot and hand control was always exercised and no advantage was ever taken of momentary darkness to produce any other phenomena.

"January 18th.—A good séance.

"I had just told the sitters of Nell's manipulation of the lamp cords, and said we might try it at the close of the séance. I had no thought of putting them in the aperture until the end, and they lay before us on the table on the farthest side from the medium in No. 1 (the best) red light. Suddenly the red light went out, and to the observation of all, the cords had not apparently moved. It was put on and off by 'Nell' at my request three times; not a movement of the cords was noticed, although we were all bent on observing this; the medium was controlled hands and feet. I made strict enquiries in the house, and although many lights were on I could not find that any other light had been affected that evening. The switch was on the other side of the room, and door was locked as usual. Later in the same séance the cords were put in the table aperture, and 'Nell' was asked to manipulate them from below. No. 1 red light in lamp. The response seemed slow, and I had an impulse to rise in my seat opposite medium and place my right hand near the cords about a foot below lamp, but without touching. My hand was at an approximate distance of two inches. The cord suddenly shook as if to say, 'I can do it.' I tried this experiment several times, and each time my hand approached, the cords shook; but no alteration in light occurred.

"At close of séance we tried again with No. 2 red light in lamp, cords in aperture, and the brightest light at once resulted and then was extinguished as quickly. I turned it up to No. 2 again, and immediately it was put on at full strength. I encircled the cord with both my hands, near the bracket, without touching, and the light went suddenly out.

"Frau Silbert went back to Graz shortly after this, and a week after her departure Mrs. Barkel, a College medium was one day giving a trance sitting in the same séance room. The table used at Frau Silbert's séances was removed, and two chairs were occupied by the medium and the sitter, just under the red light which was kept at No. 2 strength. The sitters and the medium reported at the end of the séance that the light which had been at No. 2 strength, had been raised and lowered a number of times. At a class for psychic development following this on the same day a similar report was made.

"In the beginning of May, a similar happening took place with this same lamp, for no apparent normal reason, again when Mrs. Barkel was engaged with a sitter, and a third instance happened during a class in June. Does Herr 'Nell' occasionally visit the College and enjoy a game?"



These happenings of 1926 make the results with Lewis in 1928 all the more interesting and if any readers have had similar experiences with electric bulbs or can throw light on the matter of the "ghost" lamps I shall be very glad to hear. The turning on and off of gas jets has often been reported at séances in the presence of mediumistic persons.

Reverting to the suggestion that etheric and electrical matter may be related, I remember that some of the worst "poltergeist" activities at the College during the "Gwen Morley (the mill girl's), outbreak, followed on her using the electric iron while standing at a long table in the kitchen at Holland Park, called the "laundry" table. No sooner had she well begun ironing than everything began to fly off the table, and sometimes the table itself, 9-ft. by  $4\frac{1}{2}$ -ft. and very heavy, would be thrown completely over. This happened so often that it could not escape remark. I attributed the disturbance at the time to passivity engendered by the motion of ironing, but in view of the above there may have been another cause. *PSYCHIC SCIENCE*, Vol. 4, No. 3, October, 1925, "The Haunted Mill-Girl," gives an account of the action of this table while the girl was ironing. (See pp. 190, 194, 195, 196, 197.)

Fig. 4 shows another result during the September visit. The tambourine which seems in motion is seen as if suspended on the curtain of the cabinet, and was heard to fall: (note radiation in lamp). Fig. 5 was taken during the November visit when particular attention seemed to be given to the levitation of the table. The dummy lamp for experimental purposes is seen hanging above the other. The table is apparently in motion. Note the curious tying up of the medium. Simultaneous photograph shows medium's feet quite still.

There is always criticism of a rope-tied medium. Everyone who comes along who pretends to any dexterity in such matters has his own special fad as to knots, etc. Lewis has probably had as much as most to suffer from in this way, and if he worked regularly at the College it would not be allowed, but odd visits of a few days are usually utilised by general groups of sitters, some of whom like to try their "prentice hand" upon such matters. The medium stands it all with apparent goodwill, and very rarely has the circle to wait more than five to ten minutes before psychic activity is manifest.

The following is an extract from a report dealing with two sittings held with Lewis at the College on November 9th and 14th, made by a careful observer and verified by several other competent witnesses, it records a curious phenomenon worth noting in case it should be repeated,

"To me one of the most extraordinary things that happened at both séances was the extension and subsequent contraction of the cotton at the séance on November 9th. The cotton between the thumbs was measured carefully after tying at the start of séance, and was noted as 18.1-ins. In the middle of the séance light was called for, and when measured by same experimenters it was found to measure 19-ins. Everything seemed in order as left at tying of thumbs. The medium's 'guide' said that at the close of séance we must measure again and would find it had contracted to original length. We did so.



and found the length exactly 18·1-ins. ; The card had meanwhile been taken off, but no interference with the tying was noted."

"On the 14th November, the loop of thread round the right wrist was extended about 2-ins. without, as far as I could ascertain, the knot having either been interfered with or displaced, and the total length of the thread was extended by at least 8-ins., the 'forces' which seemed to run low in the second part of the séance evidently not being able to restore it to the original length."

This witness was not satisfied that the card came off the cotton between the thumbs by any four dimensional action, but rather holds that the same extrusions that presumably move the table, etc. about also assist the medium in getting off his jacket by loosening the tissue of the cotton, thread or rope so that the jacket or card can be got off in a more or less normal way.

He continues :

"On the 14th November I used a thread of a very tough kind which was evidently too much for the 'forces' at work to loosen sufficiently. But they managed somehow to extend it by at least 8-ins., without, however, being able to restore it. The right hand fastenings had been somewhat disturbed, and the card may have been taken off there—the left hand was as I left it."

It has been noticed in many photographs taken with Lewis that things are *spinning*—the tambourine, the table, and in the November photographs the visiting card between the thumbs. (See Fig. 6.)

This same recorder says in reference to this : "Studying the photographs taken of Lewis during this series of séances, I am convinced that he puts his right hand into a rapid spinning motion which makes the thread or cotton with the card also go round. If you try to perform the same movements under the same conditions, you will find that your fingers tend to take up the same position as Mr. Lewis's in the photographs, and if exposed to flashlight, their form and appearance will get exactly the same claw-like effect."

Has any reader any data of work with another medium when any such extension and contraction of thread has been noticed ?

Many other curious phenomena have been related from time to time as occurring in Mr. Lewis's presence, but this must suffice for the moment. Occasional clairvoyance is given to the circle by both the medium and his wife, usually at the close after the physical mediumship is over and Mr. Lewis out of the deeper trance.

We are grateful to both these workers for the readiness with which they have co-operated in the experiments.



FIG. 1.—Normal lights.

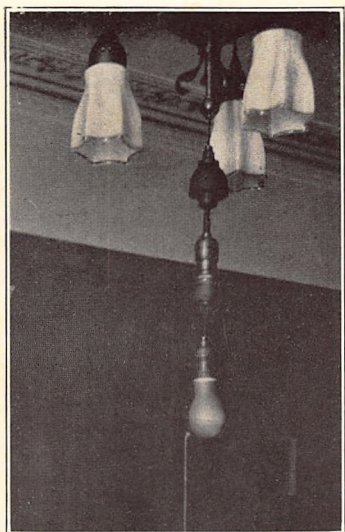


FIG. 1a.—During séance.

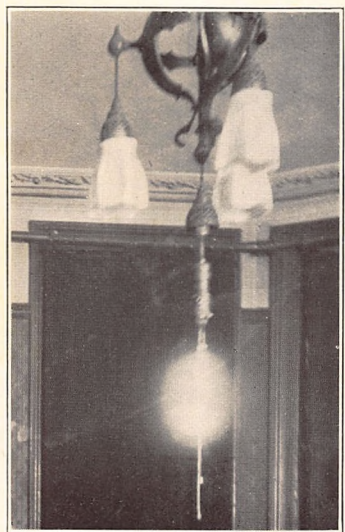
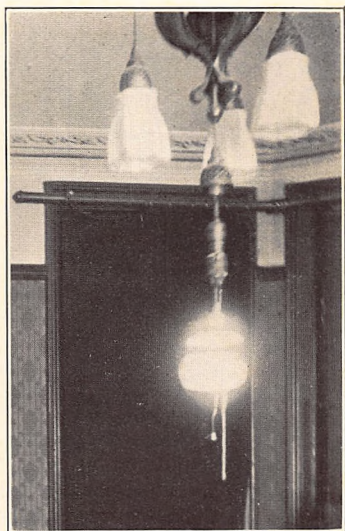


FIG. 1b.—During séance.

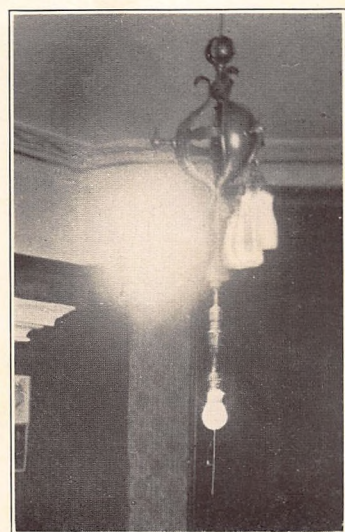


FIG. 1c.—During séance.





FIG. 2.

Note duplicate lamp on left at level of sitters chest, radiation of hanging lamp and tumbler at left lower corner.





FIG. 3.

Note duplicate lamp near ordinary bulb both, radiating ; also tambourine behind medium.



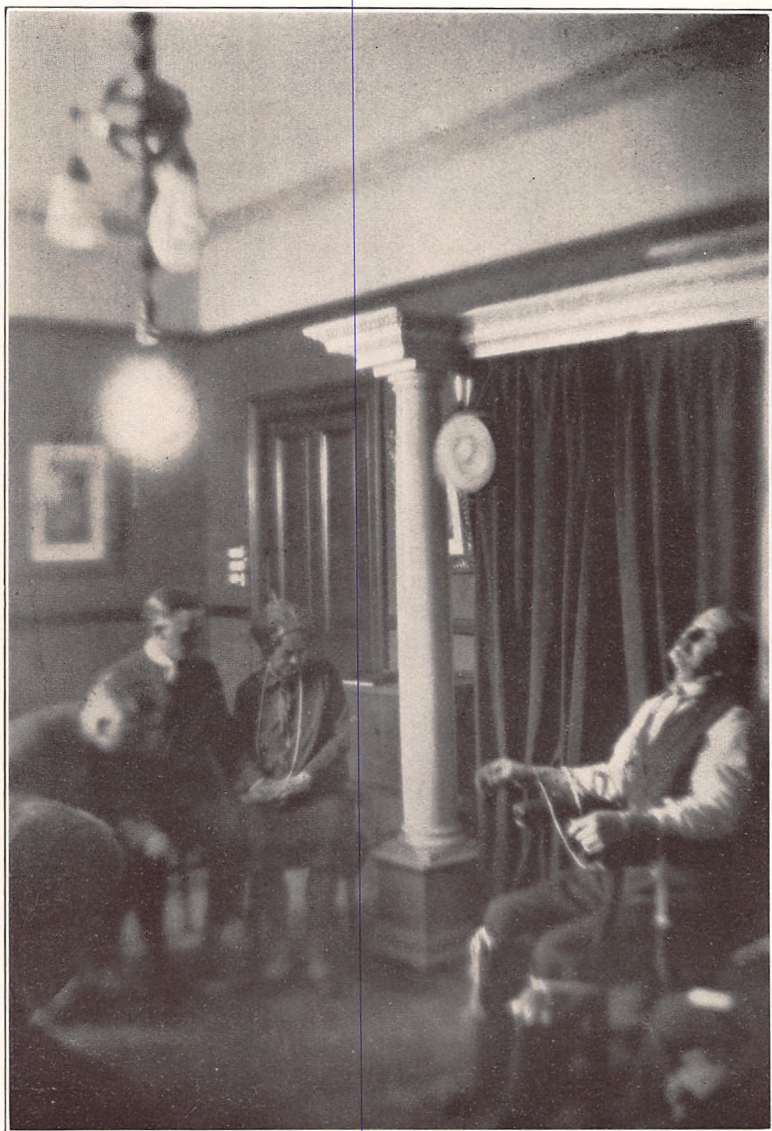


FIG. 4.

Note tambourine on curtain and lamp radiating.





FIG. 5.  
Curious table effect.



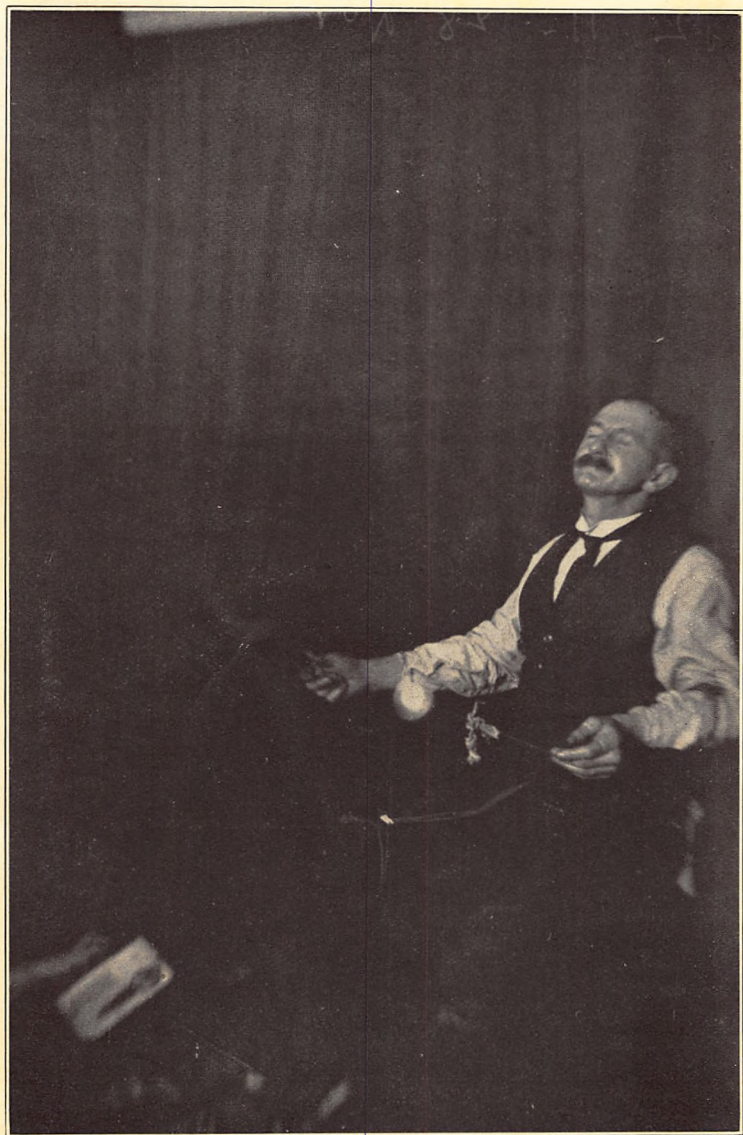


FIG. 6.  
Spinning effect seen on suspended visiting card.



## THE SCRIPTS OF CLEOPHAS.

By Rev. JOHN LAMOND, D.D.

From the review of this book that appeared in these columns in the last issue, it would seem that the Editor was not greatly impressed with the value of the contents. This is not to be wondered at for, as there are not two grass blades alike, so there are not two minds alike; and what may appeal to one reader may fail entirely to awaken any response on the part of another. But *The Scripts of Cleophas* have already reached a wide public. A second edition of the book has been called for within six months, and few authors in the realm of psychic literature can claim such a ready sale. The volume is fairly costly, but to receptive reader it is worth its weight in gold.

The book claims to have been dictated through Miss Cummins by a group of spirits who are conversant with the Apostolic period of the Christian Church. Personally, I have witnessed this process of dictation. In about an hour, upwards of 1,700 words were produced. There was no hesitation on the part of Miss Cummins. Sheet after sheet was rapidly filled with sentences written in a full hand. And so the process goes on until not only have we a volume such as has already been given to the public but several similar volumes could be printed teeming with information regarding the struggles of Paul and the other Apostles in laying the foundations of the early Church.

In our experience we found the book more interesting than any novel, and this interest grew as the narrative proceeded. But this may be due to the fact that whilst in the *Acts of the Apostles* events, separated by years, are briefly grouped together, the writers of the *Scripts* gradually lead up to these events, and fill in the necessary detail; and thus the *Scripts* become a valuable commentary upon the book of the *Acts of the Apostles*.

Two questions therefore arise that may be briefly discussed: (a) The Authorship of the Book. Whoever composed the book it was not Miss Cummins. She wrote the book and Miss Gibbs is her able coadjutor, but Miss Cummins did not compose the materials of the book. We give her all credit for the measure of literary composition she may possess, but she certainly did not compose the book known as *The Scripts of Cleophas*. The knowledge of towns and cities, the familiarity it reveals with the terms used in the Apostolic period, the descriptions of scenes with the vividness of an eye witness all bear testimony that the authors, whoever they may be, are thoroughly conversant with the events they describe, and sympathetic with the actors in the drama they unfold. It has to be added that Miss Cummins is in semi-trance when she writes; and the impression left on the mind



of the beholder is that the *Scripts* are inspired from some invisible source.

(b) The value of the Contents. It is often perplexing, to a degree, for the student of psychic phenomena to find that books purporting to be dictated by some invisible intelligence contradict each other; or, it may be, are at variance with recognised facts in history. We have an example of this in what is termed *The Aquarian Gospel*. This is a book that contains a new version of the gospels. The book has many illuminating passages and sententious sayings. "Bigotry," the writer states, "is matured ignorance"—a very good definition. But we are told that Jesus went to India and Persia, and drew his inspiration from the sages of the East. We have always held that if students would examine the teaching of the Essenes and of Hillel they would get nearer the spiritual atmosphere in which Jesus lived, and the sources of His inspiration. There are other books, said to be inspired communications, that assure us that no such person as Jesus ever lived, and that the Gospels were forgeries imported from India. All such books, therefore, have to be judged on their own inherent merits. *The Scripts of Cleophas* are no exception. This book has to be judged on its merits. But it can bear that test. The narrative gains in interest as it proceeds, and when completed, as we trust it may be, fresh light will be shed on many incidents merely hinted at in the *Acts of the Apostles*. The visit to Emmaus of the disciples will be fully dealt with in the completed narrative, and other points of profound interest relating to the Resurrection. Indeed, a new conception of the Resurrection is set forth in the writings dictated to Miss Cummins, but again these new conceptions have to be judged not because they are set forth in this supernatural manner, but rather as to whether they are in accordance with truth.

The devoted labours of Miss Cummins and her coadjutor, Miss Gibbs, in this field of research have already earned for them the gratitude of many readers, and of several scholars whose knowledge of the Apostolic period and of the apocryphal literature of that period render their verdict as to the value of the *Scripts* worthy of serious consideration.



## NOTES BY THE WAY.

BY MRS. HEWAT MCKENZIE.

Many of our readers who were not able to be present at the Farewell Luncheon given on October 10th by Spiritualists to Sir Arthur and Lady Conan Doyle before their departure to South Africa, were present in spirit upon a memorable occasion.

Mr. Ernest W. Oaten, Editor of *The Two Worlds*, and President of the Internationalist Spiritualists Federation, was by common accord chosen as Chairman, and the Editors of all the Spiritualist Journals were present as well as representatives of the English and South African Press.

Among the 240 guests who filled the King's Hall at the Holborn Restaurant we recognised the well-known faces of many who had borne the brunt of the fight for recognition during the past two decades, and who rejoiced that since the coming of Sir Arthur into the field a very real and tangible advance had been manifest. The leading Spiritualist Societies shared in the function and were represented not only by many members but by their chief officers.

\* \* \* \* \*

Greetings from American Spiritualists were received from Dr and Mrs. Crandon in the following fine message :

"We recognise you as a new St. Francis of Assisi. He found the Church descending into materialism, measuring things by temporal power and losing the things of the spirit ; you find the Churches of to-day slipping into a similar degeneration and you offer them proof and heartfelt conviction of the survival of the individual after so-called death .

"In so far as one gets this conviction in his heart, so far does one's birth and life and death become reasonable, and we get a slight vision of the scheme of things. We shall all cheer you on as you carry the light into new regions and look forward to a safe and happy return."

The Duchess of Hamilton and Miss Lind ap Hageby sent greetings from Geneva where they were busy organising their humane work at the centre of Internationalism, and Mr. H. Dennis Bradley, Mr. James Coates, and Mr. J. Hewat McKenzie sent regrets for absence, and wishes for *bon voyage*.

\* \* \* \* \*

Mr. Oaten in proposing the health and a prosperous trip to Sir Arthur and Lady Doyle, referred to the fine way in which these leaders had been willing to face ridicule and misrepresentation rather than hide the new light given to them. Many great people who had benefited by the knowledge were content to keep very quiet about it, but Sir Arthur had shared the rough and tumble of the fight, putting himself up to be shot at, and by word and pen carrying powerful attacks into the very heart of the opposing camp. Dr. Abraham Wallace representing



the veterans of the movement, Mrs. Champion de Crespigny, the "Psychic Research Circle of the Lyceum Club"; Mr. H. Ernest Hunt, "The London Spiritualist Alliance"; Miss Estelle W. Stead of "The W. T. Stead Borderland Library"; Rev. C. Drayton Thomas "The British College of Psychic Science"; Mrs. St. Clair Stobart, "The Spiritualists Community Services"; Mr. J. M. Stewart "The Spiritualists National Union"; and Mr. Maurice Barbanell "The London District Council of Spiritualists," followed with short speeches which breathed warm appreciation of Sir Arthur's work, both personal and on behalf of their respective societies.

\* \* \* \* \*

Sir Arthur might well feel encouraged by such a united body of support. His reply was distinguished by sincere feeling and was powerful and cogent. He took the opportunity to deal with the recent attack on the L.S.A., and on one of their recognised mediums, and mentioned his own firm conviction that the time had come to bring some pressure to bear upon the legislation, which could so lightly attack a responsible body dealing with matters of such moment as were implied in the facts of psychic science.

He stated that he had approached all the leaders of the political parties in the State and laid the case before them, stating that unless something was done, it might be necessary to rally all spiritualists and all who loved freedom to common political action. It might be hard for men and women to give up the political convictions they had formed, and this he himself did not find it easy to contemplate, but he thought the issue of free trade or fiscal reform was a tiny and unimportant matter, when contrasted with the religious freedom of the common people. His remark "If they will give us recognition we will soon regulate mediumship so that it shall be properly used," was greeted with acclamation.

\* \* \* \* \*

A hearty welcome to our travellers is assured from the South African Republics. The announcement of the visit has stirred the imagination even of the newspapers, and the Johannesburg *Rand Daily Mail*, during August last opened up the whole matter of "Life After Death" by publishing the excellent series of articles which appeared in the London *Daily News*, by eminent people a few months ago. These have provoked many letters from enthusiastic supporters and opponents and has made a receptive soil for the message of hope Sir Arthur brings. May he and Lady Doyle and his family, who accompany him, be supported in the great undertaking and return safe and sound.

\* \* \* \* \*

Amongst other voyagers we may mention Miss Helen MacGregor whose mediumistic work, begun at the College, is known to a large circle, and her friend, Miss Margaret Underhill, who are spending the winter in the States. A recent letter tells me that they are combining work with recreation, and that in Boston and New York, Miss MacGregor has been using her gift and her diagnostic power with acceptance, while Miss Underhill, whose book "Our Infinite Possibilities" is commending itself in many quarters, has lectured before the New York section of the S.P.R.



While I was in Berkeley, San Francisco, last year, I had a very happy meeting, with Prof. J. S. Fryer, an Englishman who was the first Professor of Oriental languages in Berkeley University. Previously he had been in the Diplomatic Service in China for many years, and loved China and its people in a very unique way. It was while in China that he began to study psychic science. He had sent sometime in the seventies, to England for some books, upon the matter, and one day when receiving a distinguished Chinese colleague, one such book lying open, attracted the attention of the latter. He expressed surprise that the West knew anything of these things and then revealed the fact, hidden during many years of almost daily intercourse with Prof. Fryer, that he and other colleagues were deeply immersed not only in the study, but also in the practice of automatic and inspirational writing. He submitted for Prof. Fryer's inspection a manuscript book containing a remarkable collection of philosophic teachings which had been received in this way. Prof. Fryer who was an esteemed member of the College, passed away this summer, going I am sure with full consciousness into the larger knowledge to which he had given his life.

\* \* \* \* \*

Readers who are interested in the articles on "The Direct Voice in Italy," will realise how profound is the interest created in the matter in that country through the articles in *Luce e Ombra*. For years there has been but a sluggish interest, sustained by isolated individuals. Now we hear with pleasure of the formation of an "Italian Spiritualist Association," which came into official being during October last. The first President is Professor Ernest Bozzano of Savona and Professor Avv. Castellani of Genoa is Secretary. Upon the Committee are representatives from Rome, Florence, Turin, Verona, Milan and Trieste. The scope of the Society is wide and should be of far-reaching helpfulness in Italy. We extend hearty greetings to the organisers, and offer hearty co-operation from the College in any way possible.

\* \* \* \* \*

From New York comes the news that at one of the leading city churches, "St. Marks" in the Boweries in Tenth Street, where the unorthodox Rector, the Rev. Dr. William Norman Guthrie, believes in presenting many aspects of enlightened thought to his people, Mrs. Curran Rogers ("Patience Worth's" medium) has lectured to a full house upon the work which has come through her, and gave in response to spontaneous subjects some examples of the inspired work of her famous "control." In the church programme the following interesting note appears:—

"Mrs. Curran has no opinion to urge dogmatically concerning the significance of 'Patience Worth' as a distinct personality from herself or a subordinate person within herself. She cannot be degraded to the level of a curious exhibit. She must not be disturbed in the subtle psychic process by which she evokes the giver 'Patience Worth.' Without affectation she will stand before us, and our hospitable mood of inquiry should provoke in the atmosphere of our holy edifice, a rich and rare manifestation of the creative power that works in and through her."



Dr. Walter Franklin Prince, of Boston S.P.R., occupied the chair, and excellent notices appeared in some of the New York papers.

I understand that Bishop Manning refuses to confirm at St. Marks, because of the broad views of the Rector, but an interested public appreciates his efforts to bring into the Church the things of the Spirit moving to-day upon the face of the waters.

\* \* \* \* \*

Gambier Bolton, F.Z.S., who passed away last July, was, twenty-five years ago, the organizer of a very laudable effort to put the best aspects of Psychic Science before thoughtful people. In a well equipped studio in the garden of his house in St. John's Wood, London, Mr. Hewat McKenzie and myself had our first experiences in materialisation and in excellent evidential trance phenomena. Many distinguished people were connected with this society—doctors, soldiers, scientists, churchmen—and the séances were always conducted with thoughtfulness and dignity. He was one of the light-bearers of his day, who carried the torch bravely, and handed it on undimmed to other hands.

\* \* \* \* \*

Mrs. Champion de Crespigny the new Chairman of the College Council, needs no introduction to our readers. Her sustained interest in every aspect of Psychic Science, and her broad outlook on Art and Science, and on life in general makes her a distinguished leader of whom any Society may be proud. She follows the Rev. Drayton Thomas, who has led the College through a difficult year. Mr. Harry C. Scofield is the new Vice-Chairman. He has been a College Trustee and Chairman of the Finance Committee. His wise advice on all matters of management is highly valued by the Council.

\* \* \* \* \*

During the term lectures have been given with acceptance to excellent gatherings of members by the Hon. Ralph Shirley, on "The Reincarnationist Hypothesis," and by Brig.-General Blakeney, C.M.G., on "Some Recent Communications Regarding Conditions on the Other Side," and Captain Jack Frost, on "Possible Meeting Points between Wireless and Psychic Science."

\* \* \* \* \*

Since the July issue of PSYCHIC SCIENCE, (the "Margery" number), requests have reached us from a number of the leading U.S.A. libraries, for a file of the College magazine from the beginning. The Pennsylvania University, the Library of Congress at Washington, and the New York Public Library in Fifth Avenue, have made these requests. We have not, however, been able to offer them complete files, and the Director of the New York Library requests us to tell our readers that the complete file is desired and the courtesy will be highly appreciated if any who no longer need their copies will return them to us for this purpose. If any readers can oblige in this way with any of the issues between 1922 and the end of 1926, I will see that they are used for this purpose. Such a request from important libraries indicates a growth in appreciation by the public of reliable reading matter on Psychic Science.



Sincere sympathy has been extended by many members to Mrs. Garrett, the well-known trance medium at the College, during her recent prolonged and serious illness, and many have expressed their sympathy in a tangible way. Mrs. Garrett's first public work was undertaken under the care of the College, and her steady advance has been the object of its unremitting care and interest. That she may soon be at her work again is our sincere hope.

\* \* \* \* \*

We note the passing of the physical medium Jan Guzik of Warsaw. I sat with this medium in Warsaw in 1922, at a séance under the auspices of the late Dr. Geley of Paris, who was holding a series with Guzik. On that occasion Dr. Geley used a bowl of deep-sea fish bacteria to provide that cold luminosity which ectoplasmic structures can stand, and in that light we saw, while Guzik was under careful control, a face and a hand not far from the medium.

Guzik's mediumship had not the quality of Kluski's, and he seemed regularly to overdo his sittings.

Controversy arose over him later in Paris, but Dr. Geley and other distinguished savants were assured of the genuineness of results with him on many occasions.

\* \* \* \* \*

It is good to notice that the provinces are forming Societies apart from the Spiritualistic Churches, for the examination of phenomena and for the organization of important public lectures. Sheffield has a well-established society, under the Presidentship of The Rev. Dr. Ballard, and their autumn programme under Mr. Wendlandt, their Secretary, is excellent.

A Bradford and Leeds group follows suit, under good auspices.

Ipswich too, under Mr. Bradbrook's care, does good work. It has always been a regret to me personally that the excellent Birmingham Research group which did so well under the leadership of Mr. F. Barlow has been dropped.

Many who are not prepared to approach the subject from the religious aspect, are anxious to know the facts, and they should in every large centre have the opportunity. In Manchester the fine public meetings organised by the group of churches are an outstanding instance of an attempt to interest a wider public.

\* \* \* \* \*

The following donations have reached the College during the last quarter for general funds, and to the generous donors the hearty thanks of the Council is extended:—

	£	s.	d.
Mrs. Mehta .. .. .	10	0	0
A Member .. .. .	250	0	0
Lady Harris .. .. .	10	0	0
Mrs. Fisher .. .. .	1	1	0
Mr. A. M. Heathcote .. .. .	0	10	0
Mrs. Lee .. .. .	1	1	0

£272 12 0

Medium's Fund:

Mde. Texeira de Mattos .. .. . £2 13 0

For PSYCHIC SCIENCE:

Monsieur Jean Meyer .. .. . £25 0 0



## BOOK REVIEWS.

## HISTOIRE DU SPIRITUALISME EXPERIMENTAL.

By Césaire de Vesme. Editions Jean Meyer. 8 Rue Copernic. Paris xvi. 35 fr.

That Spiritualism is founded on the Moral Law is not generally perceived, though this inference flows inevitably from the principle that all life proceeds from the same Creative Power, which is described by the same word—Spirit. "God is Spirit" we are told, and "they that worship Him must worship in spirit and in truth."

This is the fundamental fact in Spiritualism: it embodies its whole philosophy. Man alone, of all material creatures, has the perception of the Moral Law. He is by nature spiritual by his origin and essence, and this book is an endeavour to trace the universal consequences of the primordial fact. It is a confutation of the materialist position that the Moral Law is but the crystallisation of customs and beliefs, varying immensely in the various nations of the world, and can therefore, have no definite and positive values.

Taking the argument from Medicine or any other science, the author shows that despite illimitable errors and mistakes, there is nevertheless a truth in each towards which all changes converge. Similarly the Moral Law in all nations that have reached even an elementary civilisation is nearly the same and tends to become more and more unified.

It has already been reduced to single principle by Jesus Christ, who expanded and vivified the message to Abraham—"I am the Lord thy God, walk thou before Me and be perfect." Monotheism and Rectitude were the essence of this revelation. It was reduced to rule by the "Ten Words" for a nation which had well nigh forgotten what Rectitude means. Hillel perceived the principle; he said: "Do not to others what thou wouldst not should be done to thee." Jesus advanced from the negative to the positive "I say unto you Love your unfriends (*echthroi*) . . . ye shall be perfect as your heavenly Father is perfect." When asked, What is the great commandment of the Law, He replied "Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind . . . and a second is like unto it, Thou shalt love thy neighbour as thyself. . . . On these two hangeth all the Law and the prophets."

But to a generation bemused by overmuch knowledge M. de Vesme offers a lengthy analysis of which the key is that we must not confuse the principle of the Moral Law with national notions of right and wrong. He shows that Morality springs from a logical basis—the consciousness of the spiritual presence of God in us as the Life of the soul.

Unless this conviction is so founded it is necessarily built upon custom and usage, and is therefore perishable. This is already admitted by the resolutely atheistic professor le Dantec, who says "If there is no God, Justice, like Goodness and Logic, is but an ancestral residue."

Victor Hugo said, "To open a school is to close a prison." An empty phrase unless the school teaches the fundamental truth. Since those words were spoken, how many schools have been opened without one prison being closed! In France from 1838 to 1888 the increase of criminal children is 133 per cent. In England the 40,000 of 1890 has risen to 51,498 in 1905. In Italy (1908) there were 77,518 criminal children. These figures show that education only arms the more brutal, cunning and depraved, with fresh weapons. Everyone knows that a man or a woman may be selfish, brutal, ungrateful, a liar, insolent, heartless and conscienceless; may be an ungrateful son, faithless in marriage and a deplorable parent, having broken many lives and caused torrents of tears, without having laid themselves under any legal penalty.

It is only by conviction that these things lead by infallible consequences to misery in a life which no suicide can extinguish, that the world will proceed to reason and peace.

This is the aim of an analysis which every educated spiritualist should read and ponder over.

S. DE B.



## TELEPATHY AND SPIRIT-COMMUNICATION.

By L. Margery Bazett. Foreword by Sir Frank R. Benson. (Rider & Co.)

This book is written in the restrained and logical manner which characterises all Miss Bazett's work. The key-note is stated in the foreword: "If A. tells B. that a vision B. has seen is subjective, B. is still justified in claiming that some force other than his own caused the creation of the vision, or put it in his mind." Miss Bazett allows full weight to all the telepathic theory, but correctly says: "Do the facts exist that support this hypothesis more convincingly than they support the alternative of spirit-communication?" There are abundant instances given of communication in which the medium knew nothing of the persons communicating, and if we believe in survival at all the evidence furnished is sufficient to support that conclusion.

The evidence on which we do believe that survival is proven is of very various kinds. First is the photograph of the person in question, secondly his or her apparition, thirdly the information on matters known only to that person, as in the Chaffin Will case. Fourthly comes the evidence of the distinct personality in such cases as Miss Bazett gives. It is curious that the idea of survival is considered less "scientific" than the very far-fetched theories that everything comes from the subconsciousness of medium and sitters. Sir Oliver Lodge has explained this and no-one is better fitted to judge of scientific testimony. S. de B.

## LISTENING IN. A RECORD OF A SINGULAR EXPERIENCE.

By O. P. C. Pixley. Published by The Psychic Book Shop. 2s.

Mr. G. R. S. Mead contributes a happy introduction to this very intimate record of a sister who in the days immediately following the death of a loved brother in the Great War became aware that he was still close to her, and was able to make her hear him. It was as simple as turning on the wireless, for in life these two were in fine psychic rapport and the love link remained potent.

Mr. Mead says: "Those of us who are engaged in this important and valuable line of research are dependent for no small part of the subject matter on precisely such ground as Miss Pixley has kindly given us."

## EMERGENT PERSONALITY.

By R. Dimsdale Stocker. George Roberts. 1s. net.

Beginning this essay on the thought of intellectual tolerance for the considered beliefs of others, Mr. Stocker reveals the key note of his own mental attitude. The idea of Creative Evolution gives to the modern thinker ground to rest upon which was denied to his forefathers, and opens up for him Drama of the Invisible Spirit as manifested through every form of life. From this he divines a purpose in human life whose chief aspects are Truth, Beauty, Goodness. In this "purpose we first lose and then find ourselves," says the author; "for this Life is both immanent and encompassing and transcendent," and man's right use of his earth experience gives awareness of the Divine presence in which he "Lives, moves, and has his being."

## THE PROBLEM OF PURITY.

By Violet M. Firth. Published by Messrs. Rider. 3s. 6d. net.

The reader realises in studying this little volume that the author has faced the subject in a courageous and yet discriminating manner, bringing to it a



wisdom and discernment we expect from her. While refusing to shirk the question of use of the functions, she raises the level of the discussion by pointing out the supreme value of these to the whole of the being, and that by concentration on the difficulties we are refusing to the mental and spiritual life the enrichment it should rightly have from the flow of creative matter in the body. To face it in this way, substituting high imagination for imagination which harms, and to guide the energy out into channels of service and compassion to the world is not a counsel of perfection on the writer's part, but one tested and found workable in many cases which have come under her notice in psycho-analytical practice. A simple and practical method is outlined for this purpose. As the function relates to the Divine Creative Energy of the Universe, let us see to it, she argues, that we, and through us, the young people in our charge, learn that this unwanted or unused energy can be diverted to become of service to the creative aspects of one's own nature and to the service of humanity.

#### LIFE BEYOND DEATH — WITH EVIDENCE.

By the Rev. J. Drayton Thomas.

With an Introduction by Lady Grey of Fallodon. Collins. 21s.

This book, which is the result of eleven years' experience with the same medium, will appeal to diverse readers, from whatever angle they may approach the subject. The man who chiefly wants to find evidence which will exclude telepathy cannot fail to be satisfied. If tests of identity are chiefly desired, of these also there is abundance. Another reader may be chiefly interested in the psychological problem of the working of a medium's mind in trance: the flow of ideas, in suitable language, which comes through Mrs. Osborne Leonard in this condition, is of itself sufficiently remarkable to engage our attention. Others are chiefly concerned with the question: Do those who have passed out of this life still know what befalls us? And if so, how does it affect their happiness? This also is discussed at length in these pages. Or again, the student is sure to be interested in the difficulties which cannot fail to arise if a spirit, no longer in our conditions, seeks to communicate through a brain which is not his own.

Those who are new to the subject are puzzled by these difficulties. Mr. Drayton Thomas explains very clearly *what* they are, and to some extent *why* they occur. Those who are already convinced, or nearly convinced, that genuine communications come from across the border, want more than tests of identity. They are eager to know the bearing of the new experiences which meet us after death on the present life and on its deeper issues, more particularly on Religion—not on religions in any sectarian sense, but on the essentials which have dominated the thoughts and the lives of many before they passed into the Unseen. On this latter theme there are chapters of great interest, not suitable for discussion in a review, but affording much food for thought.

The least satisfying part of the book is, perhaps, the section headed "A Real World." That heading has been well chosen, for it embodies what seems to be the main object of the communications dealt with in this chapter. The communicator is anxious to make Mr. Drayton Thomas realise that that world is not a shadow-world, that he lives in an objective and real environment, as real as our present one. It is when we come to consider the mode by which the attempt is made to convey this sense of objective reality, that a sense of dissatisfaction is likely to be felt. Those who have studied other communications, such, for example, as are found in a valuable book now out of print: "From Matter to Spirit" will be better able to discriminate in these communications between the underlying ideas and the quasi-figurative language in which they are expressed.

Others may be confused, and find in the descriptions a problem as difficult as the attempt to square a circle. It may help us somewhat if we bear in mind that in this life we are actually living in a mental world: that is to say, we are



habitually interpreting vibrations that impinge upon us from an external environment. Our interpretations are actually mental concepts. We do not see a tree or a flower exactly as it is in itself. When we say we *see*, we really mean that we have a mental impression which we receive from certain motions or vibrations in those objects. But of this we are ordinarily unconscious. We say we live in a material world : we regard our senses quite truly as the means whereby we contact this material environment ; and we rarely stop to consider that essentially our knowledge of the environment is not physical knowledge, but mental. It seems that when we pass into the other life, in which our environment may possibly be etherial, we shall become increasingly conscious of the power of mind, and we shall realise ourselves more vividly as living in a mental world, than we ever do here. It is, perhaps, for this reason that the attempt to describe their present experience in language adapted to our limited conditions is somewhat of a failure. The communicator seems to be aware of this. He uses the term "spheres," but adds that he would much prefer to use the term "conditions." He says that he realises how bald is the description that he has attempted to give. He succeeds, however, in conveying the impression not only of the reality of the environment, but of the delight with which increasing knowledge of the universe is attained : of the vastly enhanced powers of perception : and of the deeper and more vivid consciousness of God, not only *over* all but *in* all.

HELEN ALEX. DALLAS.

#### WHY WE SURVIVE. (Chapters on the Duality of Self.)

By H. Ernest Hunt. Messrs. Rider and Co. 2s. 6d. net.

Mr. Hunt deals in this additional volume to the small library which gathers under his name, with a subject particularly congenial to him. Many people who would be averse to spiritualistic data of survival, are keenly interested in proofs of an extension of man's extra powers while still in the physical body. By dwelling on these, Mr. Hunt catches their thought unawares, and leads them up to the moment when they see that man is a soul now, and can function apart from his physical embodiment, and that, therefore, we are justified in thinking that when death claims that expression of us, we may still go on. Experiences in day dream, in sleep, hypnosis, under anæsthetics, are cogently marshalled to this end.

Closing on a spiritual note that humanity may find the best, Mr. Hunt says, "We are spirits, ensouled in bodies, inhabiting a physical world ; and by contact with material things, people and events, our souls and spirits grow. The directing and informing principle of the body is the soul ; it can be deadened by the body, or the body can be quickened by spiritual insight. Which shall we have ?"

#### "ALMOST HUMAN" : A STUDY OF THINKING ANIMALS.

By Carita Borderieux. Illustrated. 2s. 6d. net. G. Bell & Sons, Ltd.

It is a pleasure to have this excellent little book "*Les Nouveaux Animaux Pensants*," in a good English translation by Fred Rothwell. It is well-known on the Continent, and Mde. Borderieux, the able Editor of "*Psychica*" (Paris), records here her own practical experience with animals, as well as valuable matter from other experiments.

The recent article on "Black Bear," in October *PSYCHIC SCIENCE*, the psychic pony of New York, should make all readers and lovers of animals anxious to possess "*Almost Human*."

Edmond Duchâtel, who has long urged that France should have a place for this study, refers in a short preface, to the first definite work done by the



late Van Osten and Herr Krall, and recorded so excellently in Maeterlinck's "Our Unseen Guest." Herr Krall, now in Munich, continues to be deeply interested in the training of animals in an endeavour to discover spontaneity. Duchâtel holds that the law of thought transmission which we had accepted in human beings is now seen to act between two different species, the man and the animal whose brains are widely dissimilar; that the transmission is through the subconscious states, and not through the conscious will; also that transmission of thought does not prevent the pupil (the animal), showing an individuality of its own, and often a distinct opinion will unexpectedly be given. Both in the horses and the dogs, which have been the subject of close and devoted study, this has been demonstrated.

M. Duchâtel and Mde. Borderieux ask for co-operation in the great work of the study of this new aspect of animal psychology from those who regard the animal kingdom as something more than an outlet for man's love of domination or destruction; rather should man attempt to raise, protect, and educate them.

Mde. Borderieux invites questions or documents on the matter, to her at 23, rue Lacroix, Paris, XVII.

Readers who would know more of these fascinating pages must buy the book at the exceedingly moderate price, at which Messrs. Bell has placed it on the market.

#### IMITATION OF JESUS CHRIST.

By Claire Galichon.

A variation on Thomas à Kempis. Translated by Miss N. Powys. An admirable book of devotion for spiritualists.

## CORRESPONDENCE.

*To the Editor of PSYCHIC SCIENCE.*

DEAR SIR,

In the October number of the "Zeitschrift für Parapsychologie" there appears an account of an exposure of the medium Oscar S. who sat repeatedly in Baron von Schrenck-Notzing's Munich laboratory. The report relates how Baron Schrenck, rendered suspicious by S's evidently growing reluctance to sit under fraud proof control conditions, arranged with several other members of the investigation committee to turn on the light during the sitting. The exposure took place however not in Schrenck's laboratory, but in the laboratory which S. had fitted up in the town where he lived. The medium was detected in the act of fraudulently producing "phenomena" with the connivance of an accomplice, an old man of the same town, whom S. was wont to have as the chief controlling person in his own laboratory sésances. S. then signed a confession, in which he, however, maintained that he had originally produced genuine phenomena, but had been driven to fraudulent manipulations through the dwindling of his genuine power. While S's career as a bone-fide medium has thus abruptly terminated there seems no reason to doubt the truth of this statement. During the period of the Munich laboratory experiments with S. at which I myself assisted, reported in my article in the April (1924) number of PSYCHIC SCIENCE, the strictness of the control conditions undoubtedly pointed to genuine phenomena. My suspicions were later aroused, however, during a sitting at S's private laboratory, where there seemed every reason to suspect that the phenomena were fraudulent, owing to the participation of certain uncertified individuals. I immediately communicated my suspicions to Baron Schrenck, with the result that vigilance was redoubled.

At this time S. was overdoing. He would hold a two hour sitting every day, in spite of Baron S's warnings. There seems every reason to suppose



that the genuine phenomena were little by little replaced by fraudulent ones, so that the genuine psychic power gradually deserted the medium. It is worthy of note that the suspicions "phenomena" (which finally led to the exposure) invariably took place at Landshut, when the controlling person was a personal friend of the medium and not at Munich where all present were above suspicion.

In my opinion the subsequent exposure does not tend to discredit the value of the Munich experiments or the validity of the Schrenck laboratory conditions, so I have nothing to retract from my previous article. It is merely the old story of a medium resorting to fraud when his power begins to dwindle.

Baron Schrenck is, however, to be congratulated for his energetic style in publishing the result of the exposure, thus forestalling the accusations of the counterfaction which has repeatedly and unfairly insinuated that the Baron protects fraudulent mediums.

Yours sincerely,

FLORIZEL VON REUTER.

## THE COLLEGE LIBRARY.

The following books have been added to the Library since October, 1928 :

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Bozzano, Ernesto...	...	...	...	"Des Phénomènes Prémonitoires."
Dallas, H. A.	...	...	...	"Communion and Fellowship."
				(Second copy.)
Keene, Sally	...	...	...	"Evidence of Things not Seen."
				(B.S.P.R. Bulletin VIII.)
Lamond, Rev. John, D.D.	...	...	...	"Kathleen" (Second copy.)
*Robinson, Mrs.	...	...	...	"The Graven Palm."
*Thomas, Rev. C. Drayton	...	...	...	"Life Beyond Death, with Evidence."
S., E. M.	...	...	...	"One Thing I know."
S.P.R. Proceedings	...	...	...	(November, 1927.)
"	...	...	...	(April, 1928.)
"	...	...	...	May, 1928.)
"	...	...	...	(July, 1928.)
Worth, Patience	...	...	...	"The Sorry Tale" (Second copy.)
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